

Elementary English

A Magazine of the Language Arts

JANUARY, 1958

READING



WRITING



SPEAKING



LISTENING



SPELLING



ENGLISH USAGE



CHILDREN'S BOOKS



RADIO AND
TELEVISION



AUDIO-VISUAL AIDS

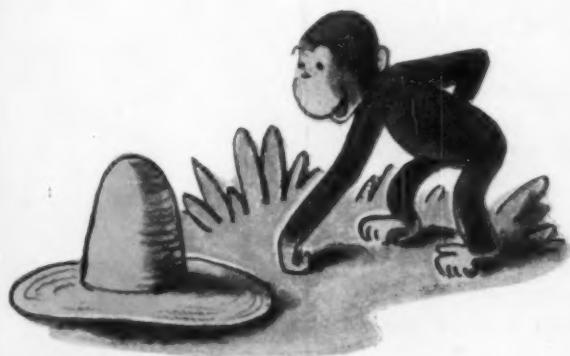


POETRY



CREATIVE
WRITING

Five Popular Children's Authors



From *Curious George* by H. A. Ray

*Organ of the National Council
of Teachers of English*

Elementary ENGLISH

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JANUARY, 1958

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NATIONAL COUNCIL OF TEACHERS OF ENGLISH

704 SOUTH SIXTH STREET CHAMPAIGN, ILLINOIS

By Way of Introduction . . .

MARGOT DUKLER, who writes our first leading article of 1958, has taught in nursery school and kindergarten for five years. She has two small children of her own. Her paper was originally written as a project in a New York University class taught by Alvina Treut Burrows.



The article by E. W. DOLCH is down-to-earth and practical, as usual. A profile on this pioneer in reading will appear next month.



Dr. EMMETT A. BETTS has long emphasized the importance of individual differences in the organization of reading instruction. In this month's contribution he provides new illustrations of ways in which the reading problems of children differ.



In the same vein, Dr. MIRIAM E. WILT and AUDREY DICKHART undertake to "break the lock-step in reading." Dr. Wilt, now at Temple University, has taught from kindergarten through eighth grade and in numerous colleges, and has written widely in the professional publications. AUDREY DICKHART, an experienced elementary school teacher, is Assistant Professor of Education in the State University Teachers College at New Paltz, New York.



DAISY DOVE DALE has been a kindergarten teacher in San Diego for nine years. She reports that her family consists of a husband, a son, a daughter, Kiki the cat, and Yocco the dog. Her article on literature in the kindergarten would suggest that she has, in addition, a very worthwhile hobby, teaching young children.



MILDRED DAWSON's books and articles on the language arts in the elementary school are too well-known to need enumeration here. Her

latest books include *Guiding Language Learning* and *Language Teaching in Grades 1 and 2*. Her article on oral reading is most timely.



The Maury School in Richmond, Virginia, has long been famous for its bold experiments in the improvement of language arts instruction. The pamphlet, *Reading in the Elementary School* (Interstate Printers, Danville, Ill.) is still an exciting description of the pioneering work at Maury School. We are grateful to ALMA CROSS for keeping us up-to-date about developments in this school.



Spelling is a subject of continuing concern to elementary school teachers. KATHERINE B. SANDMEYER, a versatile teacher who has taught at all educational levels, gives us helpful advice.



Everyone will enjoy the delightful poems of Mrs. ALINE WALSH's pupils. We shall publish more in an early issue.



It is refreshing to encounter a young man in educational work who combines enthusiasm with sound scholarship in his search for solutions to our important professional problems. RALPH C. STAIGER is such a person. His article on basal readers deals with a subject that is much-discussed in elementary school circles.



The interest in the teaching of listening grows. Dr. Hampleman provides us with some welcome data comparing listening comprehension with reading comprehension.



Our series on *Pioneers in Reading* is resumed this month with a sketch of one of the famous investigators of an earlier period. We plan to expand the series to include *Pioneers in the Language Arts*.

ELEMENTARY ENGLISH

XXXV

JANUARY, 1958

No. 1

MARGOT DUKLER

Five Popular Children's Authors

Today's children see and read many books, and yet a very few of these remain outstanding for their appeal over the years. Books and stories are very important to a child; they present a part of the world to him, and the manner in which they do so is related to the picture of the world the child is building.

The Mother Goose rhymes are an outstanding example of a lasting kind of children's literature, and some of these rhymes approach the very best of poetry in all world literature. Their universality is attested to by their many translations. In Hindustan the entertainment is *Humti Dumti char gia jhat*, and *Mafti Mai* (Little Miss Muffet).¹ There is hardly any place in the world where they have not travelled.

Fairy tales also remain a childhood favorite, with their wonderful magic that transports little boys and girls into another world, far removed from the everyday life they know all so well. Both

Mother Goose and fairy tales, along with the stories of Kipling, Stevenson, and others, belong to the realm of children's classics.

There is a new set of "classics," too. Perhaps they will never have the stature and the universal quality that has made the above-mentioned books so loved, but they do have a unique appeal which brings children back to them time and again.

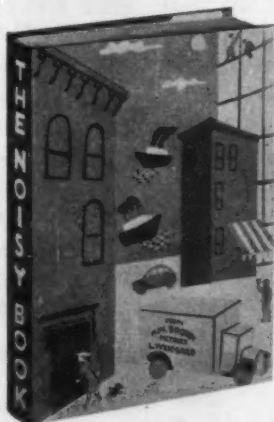
Discussing the ways in which an older child chooses a book from the library shelves, Lois Lenski points out they may have the shallowest of reasons for their choice. One chooses a book "with only red covers," another "the thinnest so he can finish

it quickly."² The younger child does not

¹Iona and Peter Opie, editors, *The Oxford Dictionary of Nursery Rhymes*, p. 44.

Miss Dukler teaches kindergarten in New York City and is presently completing work on her masters degree at New York University.

²Lois Lenski, "Can A Child Think?" *Education*, 75 (Nov. 54), p. 140.



by Margot Wise Brown

have these difficulties of choice, partly because he is not troubled by the problem of honesty—he does not have to deceive the adult (in this respect at least), nor is he yet able to make these superficial distinctions. He responds simply to the book—to what he hears and sees and feels.

What are the things in a story which matter to young children? What are they and how do they get through to him? In order to consider these questions, information was needed from experienced teachers of young children concerning those books which seemed most popular over a span of years. A questionnaire was sent to some fourteen schools in and around New York City. Of these, enough responses were received to give direction to this study.

The Responses

Forty-seven questionnaires were sent out to fourteen schools in and around New York City. Of these 47, 18 were returned completed.

More than 60 individual books or stories were mentioned. Of these 60, some were books of a series (such as *Curious George*, *The Noisy Books*, *The Angus*

Books), and in such cases only the main book was noted, so that a really complete count would number many more than 60.

One interesting thing to note is that though vast numbers of children's books are published in this country every year, those by a small group of authors kept re-appearing on these questionnaires. Margaret Wise Brown, Lois Lenski, Marie Hall Ets, Dr. Seuss, Ruth Krauss, Marjorie Flack—these are some members of this group. Something about their books really "makes a hit" with pre-schoolers. Each author has discovered for himself some particular aspect of the child-world which has unique and lasting appeal, and this "something" is right there in the books they write. While their subject matter, style, and treatment of a story may differ, it is true of all these writers that they have one thing in common—they have each found a key to a child's world.

Five books stood out in this survey by virtue of the number of times they were mentioned. The following table lists them and indicates in a crude way the degree of their popularity.

TABLE I
Number of Times Mentioned
out of a Possible 18

Title	Number of Times Mentioned out of a Possible 18	Percentage
<i>Caps For Sale</i>	12	66 2/3
<i>Curious George</i>	10	56
<i>The Noisy Books</i>	10	56
<i>Millions of Cats</i>	6	33 1/3
<i>Madeline</i>	6	33 1/3

These were the books which in the opinion of the responding teachers had proven themselves most durable and "classic" for nursery and kindergartners.

Caps for Sale, Esphyr Slobodkina.

Subtitled:

A Tale of a Peddler, Some Monkeys
and Their Monkey Business.

If you have ever watched a group of young children, say three-year-olds, teasing their teacher by stamping their feet on the floor and screaming at the top of their lungs when they really should be listening to the story she is telling them, then you have seen a dramatization of *Caps for Sale*.

It is about a peddler who sells caps,

and carried them on top of his head.

First he had on his own checked cap, then a bunch of gray caps, then a bunch of brown caps, then a bunch of blue caps, and on the very top a bunch of red caps.

In the very beginning the ludicrous nature of the story is set, for whoever would wear all those hats on his head! And the red ones on top—what could be better!

As the story proceeds, the peddler cries out:

"Caps! Caps for sale! Fifty cents a cap!" Finding no customers, the peddler goes out into the woods to take a nap. But when he wakes, all the caps but his own checked cap are gone, and he sees a bunch of monkeys high up in a tree wearing them. The peddler's problem is, of course, how to get them back. How he does this is the delight of every child who has ever heard the story.

Briefly then, this is the story of *Caps for Sale*. The children undoubtedly must be the monkeys! They *like* the peddler, but they *are* the monkeys, and they are entitled to a little mischief. All through the story they are encouraged to participate, and their role is always coupled with that of the monkeys who have stolen the caps.

Now he felt quite angry. He stamped his foot, and he said,

"You monkeys, you! You better give me back my caps!"

But the monkeys only stamped their feet back at him and said,

"Tsz, tsz, tsz."

Drawing a comparison here between the group of cats in *Millions of Cats* and this group of monkeys, both authors have taken the group as an idea, a force which is different in its actions from any one of its individuals. Only in the safety of the group do the children dare tease the teacher. Individually they might want to

do it, but they are not strong enough. But it is a very important concept for children to get—that they can function within a group. And once they have gotten the idea, they find in this story a perfect opportunity for exercising their strength. For as the story proceeds, the child or children who are being read to, are put into the perfect position of being able to tease the adult who is reading it to them. The teasing is gentle and funny, never mean, and in the end, the monkeys do give the peddler back his caps. Their goodness is affirmed, and the peddler returns to peddling his wares, calling:

"Caps! Caps for sale! Fifty cents a cap!"

Another element of this story that is worth noting is that there is something in it for almost each of the young age groups. The very young may be captivated by saying, "Tsz, tsz, tsz," and the threes and fours are delighted with the idea of teasing and being monkeys, but there is still something left in it for the fives. That is the discovery of the reason *why* the monkeys finally return the peddler's caps to him, the idea of mimicry.

It is hard to leave this book, there are so many little things in it that are pleasing. It is a perfect story, and it is nice to see the good taste of our children in recognizing that.

Curious George, H. A. Rey.

This is the story of a mischievous monkey, who manages to have some pretty good "adventures" without being really bad—he is just "curious."

What makes George so popular? There are many reasons, but perhaps the most important is the ease with which the children can identify with him. He is an animal and, moreover, he is an animal who

is doing the things that they would like to do but don't dare. One teacher commented very nicely, "George *could* be a child" to get this idea across in her questionnaire. And that's exactly it. He doesn't mean to be bad, he's just "curious" and that's what gets him into trouble. In the course of the three George stories read, *Curious George*, *Curious George Rides A Bike*, and *Curious George Takes a Job*, George does everything from being in a movie to going to jail. He telephones, and by mistake gets the fire department, causing them to chase down a fire at his address; he starts out delivering papers on his new bike, and ends up in an animal show. And yet everything he does, no matter how remote from the realm of everyday life of the children who are listening, stems from some simple shortcoming which the children might easily be guilty of. The telephoning is a good example, and his bike riding is too:

Watching his fleet (of paper hats) sailing down the river George felt like an admiral. But watching his fleet he forgot to watch where he was going—suddenly there was a terrible jolt: the bicycle had hit a rock and George flew off the seat, head first!

So George is a kind of release for the children—while they themselves cannot do the things he does, they can "be" George, in a safe and acceptable way.

Another aspect of these books which helps maintain the image of George as a good, albeit curious, monkey, is the way in which he is portrayed in the illustrations. Studying these, you see a very likable monkey, with a very sweet, simple face. He can look happy or sad, or maybe surprised, but he never loses the sweetness in his expression. He is not in any way a demoniacal, evil monkey doing bad things;



Curious George Rides a Bike

once again he is just curious. This is very important in helping the children understand that one can make mistakes and do things he is not supposed to, without entering the realms of being "bad" with all the unfortunate connotations it carries with it.

Parents would be mightily surprised if they had any idea of the things a child will worry about, and how his child-mind can magnify them way out of proportion to reality, and the problem of good and evil is one of the most important of these, indeed, as it is for all of society. George fulfills a real need for them: not only does he actually *do* the bad things, giving them the pleasure of the escapade, but he does them in a way which is clearly unintentional, and not "bad," thus removing the fear of punishment which the children have. For George is never punished—at least not by being spanked or losing an adult's love—his punishments seem to fit more readily into the idea of poetic justice. If he doesn't watch where he is going, he has an accident on his bike. As he runs away from the lady whose apartment he has painted

like a jungle, he hurts himself jumping off a fire escape:

Poor little George! He had forgotten that the pavement was hard as stone . . . not like the soft grass of the jungle.

The *George* stories are good stories, exciting, rather detailed, and the fours and fives seem to be ready for this. They combine realistic elements, such as telephones and balloons which get him into trouble, with fanciful ones, like George's becoming a movie star. Mr. Rey is one of the rare authors who actually hint that children might like to become movie actors; such a daydream would hardly be allowed by many parents.

In spite of George's seeming independence, he had an adult to whom he could turn—a combination mother-father-guardian angel, but mostly friend—in the Man with the Yellow Hat, who gets him out of trouble, and likes him so much he always keeps him. This is a new idea—could it be better to live with a friend like the "Man in the Yellow Hat" than with one's parents, who can sometimes be awfully difficult? This question will be dealt with more thoroughly later on in the paper.

The Noisy Books, Margaret Wise Brown

These are probably one of the best-known series of children's stories. They all tell the story of a little dog named Muffin who heard things, all kinds of funny, different things. They appeal primarily to the younger levels of pre-schoolers, from two to four years.

The success of these books lies in three things: (1) the warm and sweet character of "the little dog Muffin," (2) the chance for active and involved participation, which is not gratuitous, but really neces-

sary to the story, and (3) the illustrations, done, in many cases, by different artists, some abstract and some realistic, but sharing bright color and a direct, forceful approach to the subject matter.

In these stories, the children identify with Muffin. He is good, he is sweet, he has the usual troubles that young children have, he gets colds, he gets presents, he eats lunch. Such a simple life is the life of the young child. The world around him is just beginning to take on new meanings, and there is much for him to learn. He learns some of it with the help of Muffin, whose specialty is listening and hearing whimsical, wonderful things.

Then from downstairs he heard crinkle crackle with a pop and a roar and a big smoky smell.

What was that?

Muffin went down to see. It was a great fire roaring in the fireplace. A big, warm, hot, yellow, roaring fire.

The opportunity for participation really "makes" these books. Anyone sitting in on a group listening to one of these stories is amazed by the intense interest and involvement; one teacher notes that even though her children all know the ending, they wait eagerly to hear it read and resent anyone's giving it away before the proper time. There is perhaps no more suspenseful thing in the life of a two-year-old (figuratively speaking) than waiting to see just what it is that is coming up the stairs to Muffin's room:

Was it a little bug coming to see	
Muffin?	NO
Was it an elephant coming to see	
Muffin?	NO
Was it a soldier?	NO
Was it a duck?	NO
Was it a clown with a firecracker?	NO
What could it be?	
It was the cat, of course.	

In the *Winter Noisy Book*, Miss Brown is more poetic, still whimsical:

And then he heard a little noise . . .
soft, soft, soft in the growing darkness.

What could it be?

Was it a big balloon going up to the moon?

NO

Was it the sound of something brittle
and shining and full of air break-
ing into a hundred little golden
pieces?

NO

Was it a big butterfly flying through
the night?

NO

Was it someone telling a secret?

NO

What do you think it was?

It was the snow falling out of the sky,
of course.

And Muffin caught a snowflake on
his little black nose and ate it up.

This is lovely writing, coming from inside a person who still shares many of the child-world secrets and thoughts. This is here-and-now mixed with a lot of imagination and creative ability, and it comes out first-rate.

The *Muffin* books present no unusual situations, no threatening problems, they provoke no great anxieties. They take the usual, and make it unusual, by the merest twist of language. They do what a good book should do—they throw new light on a familiar aspect of life.

Millions of Cats, Wanda Gag.

Cats here, cats there
Cats and kittens everywhere.

Hundreds of cats,

Thousands of cats,

Millions and billions and trillions of cats.

This is the refrain of *Millions of Cats*, and it sums up the flavor of the whole story. A little old man and a little old woman who are very lonely want to adopt a cat. But when the old man finds a veritable mountain of cats, he just cannot

make up his mind, and chooses them all, creating a havoc which is solved only by the vain cats eating each other up. The saving grace of this story is that one thin and scraggly little kitten was spared, because he had not considered himself worth fighting for. So the old man and the old woman, overcome with tenderness and love for this "poor little kitty," adopt him and take such good care of him that he becomes nice and plump. What is there in this story that the children like, want, and/or need?

First of all, the child's desire for security and love enter the picture. Silently, without anyone's knowing, he is free to identify with the poor, ugly little kitty, who doesn't even think he's pretty enough to yell a little for his rights. But suddenly, this very animal, against all the odds of

hundreds of cats,
thousands of cats,

millions and billions and trillions of cats

is given the one thing all the other cats had destroyed themselves for—a loving home with two nice people to take care of him. Here then the child has a chance to admit—in the guise of the kitten—his own feelings of insecurity, and have them marvelously whisked away by the fortunate course of events.

Millions of Cats is based on a folk tale. Its beginning, "Once upon a time," is reminiscent of stories of ages gone past, giving it a timeless quality. The illustrations, by the author, have a distinct movement all their own, and one really feels in them the millions of cats moving over the hills. There are many things about this book that other books have—a chance for participation, good rhythm, an exciting story wherein something really happens, lovely

pictures—and yet there is something so unique in it, it is hard to describe. Perhaps it is the quality of loneliness which is so strong in it that makes it stand out. The reader has a feeling that this book has some hidden truth in it, some reflection on life that is deep and important—perhaps it is the loneliness. Following this idea up a little further let's look at the "millions of cats" theme. We are in a world of "millions of people," all wanting the same things and not always being careful about how we try to get them. People hurt each



Millions of Cats

other; people are not considerate; those who are strong do ride rough-shod over the "poor little kitties" of the world. But when all this jockeying for position is over, we are still alone in this great world. In a sense, maybe Mrs. Gag is trying to tell us that we need not fight so hard, that a little gentleness would go a lot farther, and we might find ourselves a little less lonely. Whatever the quality is, it is there, and it is haunting.

Certainly, you might say, the children do not philosophize this way about a story! It is hard to know. Children are marvelously perceptive, and although they may not be able to verbalize it, they intuitively understand the screaming and quarrelling

of the millions of cats as a caricature of themselves and of grown-ups. There is a resemblance between a group of animals and a group of children. Order follows the chaos, and the little kitty is loved and taken care of and becomes beautiful. What better moral to a story than to see that love and gentleness are stronger than greed and vanity!

Madeline, Ludwig Bemelmans.

This story has become very popular in the past year or so, extensively publicized and now very well known. It is a story of whimsical reality, with the emphasis (largely developed in the illustrations) on the child-world and the child-view. The "rabbit on the ceiling" of Madeline's hospital room is one example of Bemelmans' insight into this child-world and there are others all through the book.

The poetic and rhythmic qualities in *Madeline* are more pronounced and more important in this book than in any of the others mentioned.

In an old house in Paris
that was covered with vines
Lived 12 little girls in two straight lines.
In two straight lines they broke their bread
And brushed their teeth
And went to bed.
They smiled at the good
And frowned at the bad
And sometimes they were very sad.

Earlier in the paper the element of living with someone other than one's parents was introduced. This is also the situation in *Madeline*. She lives in a boarding school for girls, and the adult upon whom she relies is the impersonal Miss Clavel, a sweet, prim kind of a woman, who understands the wiles of her charges. The only reference to Madeline's parents comes dur-

ing her stay in the hospital, when her father sends her new toys. This is rather sad; Madeline's father doesn't even come to visit! The story is sad too, in a wistful kind of way, although the idea of the twelve little girls in the school is presented in a positive manner.

Living together is a difficult business; our children reflect this in many ways—at times they want to be left alone, or they think of running away, or even express a desire to live with someone else. Yet they feel guilty about this, because parents are hurt by these feelings which point toward the eventual separation. So the children are forced to conceal these desires; but that makes them no less real. Perhaps this is a universal situation with children, and if it is, then stories like *Madeline* and *Curious George* help them to accept their feelings. That is the wonderful thing about a story—hidden within it can be any number of things which have meaning for the listener. And no one need know! It is a strictly private matter between the child and the story.

Conclusion

Looking back at these five books, there are many elements they share. Each of them has dramatic impact; there is a plot with suitable action and excitement to hold the child's interest. Each of them offers the child a chance to identify with a character so that he is doing more than just listening to the story, he is experiencing it. Stories which promote participation, as the *Noisy Books* and *Caps for Sale* bring him right into the story, anchoring his ego there.

The importance of animals as story characters is dramatically shown here. Four out of these five books depend on

animals to get their ideas across. Animals are so much safer than humans when the author is trying to incorporate the inner feelings of children—hostile or tender—into his story.

All of these books use pictures profusely. Done in various styles, the most important factor here is that they are a real part of the story, not to be separated from it. Young children's thinking is done



largely in pictures, so story illustrations are valid and necessary for getting ideas and thoughts across to them.

Other elements found in these stories in varying degrees are realism, fantasy, humor, rhythm. But these are not the important things, they are merely incidental. What is important is that these stories give the child a chance to accept himself, with all his shortcomings and confusion and conflicts. To be successful, a book must touch on human feelings, universal as in *Millions of Cats*, specific as in *Curious George* and *Caps for Sale*. This is a test of all good literature, and it is fitting that it should also be true of books for our children.

This, then, seems to be what children want and need out of the books they hear: the human experiences and feelings that go to make up their lives, presented in such a manner that the child is able to identify

himself in some way with them, giving him a chance to accept the best and worst about himself and his true feelings, to dramatize some of his conflicts, and done, of course, in the manner of all good literature.

In a recent article in *Elementary English*,¹ William R. Scott notes that "basic attitudes toward living are the deepest part of the heritage that we pass on from gen-

eration to generation. Books which are concerned with such basic attitudes are . . . important at every age level, including the youngest." The correctness of Mr. Scott's assertion is vividly illustrated by this particular selection of books.

¹William R. Scott, "Some Notes on Picture Books," *Elementary English* (February, 1957), p. 70.

Korea today is in the midst of an educational revision program. Under Japanese rule education was an instrument for the advancement of their autocratic aims. Today education is being revised and reshaped to further the democratic aims of the Republic of Korea. This program is making slow but steady progress.

One of the big hindrances to the program is the lack of adequate printed material such as textbooks, workbooks, visual aid material, and other similar material. In our mission training school we are in the process of revising our curriculum and we are trying to introduce some of the more modern aspects of education. We find, however, that we need materials. This is where we need your help.

You undoubtedly have books which are no longer being used by the schools in the United States. Would you find it possible to donate sample copies of this material to be used in our curriculum library? I can assure you that this material will be put to the best possible use in the development of a curriculum and a teacher's training program that will fit the needs of Korea.

Whatever help you can give us will be greatly appreciated. In contacting us please use the following address: Donald Lee, SDA Mission, P.O. Box 1243, Seoul, Korea.

Donald Lee,
President

So You Are Going To Be A Remedial Teacher

Many elementary teachers who have had experience with children and who have also an interest in reading are selected by their administrators for jobs as remedial teachers. Or such teachers may themselves decide to go into the work of remedial reading. It is to help these teachers that this is written.

First, when you are considering a position as remedial teacher, you need to know if there is *already a remedial program* in the particular school or system or *whether there has been one* at some time in the past. If there has been one, and it was discontinued, you need to find out why. The answer to this question may be necessary to help you to decide whether to take the job, or it may be necessary if you are to make a success of a new attempt. So find the answer if you can. Very often, any change in administration results in a change in the remedial program. There is some reason for this change, and one needs to know what that reason is.

If there is at present a remedial program, find out just what that program is. The details you need to know are in fact the answers to the questions we shall take up in this article.

Second, if the remedial program is a *new one*, find out just *who is going to plan it*. Are you going to be expected or allowed to do this, or is someone else going to do the planning? If it is someone else, you need to know the answers to all the following questions before you take the job so that you know just what you

are getting into. Ordinarily, one who takes a job as a regular school teacher knows just what the job entails. But the job of remedial teacher may be almost anything. It may not be at all what you want, or it may be just what you want.

Third, if you are to do the planning, you need to know as much as you can of the *regular teaching in the particular school*. Is it traditional or progressive or what combination of both? What is the promotion policy? What is the relationship to parents and parent organizations? What is the morale in the particular school? No one can be happy or successful in a place where morale is not high. And morale varies from school to school in any city. Try to find out about the particular school as well as the city in general. Incidentally, are you to be thought of as just another of the teachers, or are you to have some sort of staff relationship to the administration? You must know this in order to know how the teachers and other will regard you in your work.

In addition, you need to learn all you can about the teaching of reading in the school or system. What texts are used? Does everyone "follow the manual?" What supplementary materials are there? What are the traditions about "grouping?" In fact, is there a really planned program? Does some person in authority tell everyone just how to teach reading? Or is the

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program directed by committees? Remember that remedial cases are often "made," that is, they are produced by the particular way reading is taught. You need to know what that way is so that you can understand what has happened to the children, and what their attitude is.

Fourth, who is going to select the children and how? This is a very basic question. All too often a school system gives a group reading test, decides how many children are to be given to the remedial teacher, and then from the lowest scores takes that number of children and assigns them to her. If such a plan is followed, very little results can be expected, and a remedial teacher will face a tremendous problem. To avoid such a situation, a number of steps are necessary.

To begin with, if a group reading test is given, *all low scores should be given an individual reading test.* Group tests make great mistakes on individual cases. Likewise, they do not tell what help a child needs in the way that an individual test does.

Then, after we get genuine reading levels, we still have to find out which children should be given remedial help. *A child can read only up to his mental age.* Many poor readers are already doing this and so cannot be expected to improve. To find the mental age, an intelligence test is usually given. If a group intelligence test is used, again *the low scores must be re-tested individually*, since group tests make so many mistakes.

Knowing true reading level and true mental age, we still have to decide to whom to give remedial help. For it is a waste of both time and money to try to force remedial help on unwilling children.

A truly discouraging thing is to see a group of supposedly remedial children listlessly sitting through the exercises planned for them. Such things should not happen. *No child should be in a remedial class unless he is eager to learn* and to work in order to do so. To all children of low reading level and high enough mental age, we make the offer of help. If such children do not want to accept, we send them right back to their regular rooms until they want to work at improving their reading. Weeks, or months, or even years later, they may ask to be accepted. Until that time, the remedial teacher should spend her time and effort on more willing prospects. She will get more results.

Finally, there must still be a selection from those (1) who need help in reading, (2) who can profit from help, and (3) who want help. We must still decide, from the great number of prospects, *which children need help most.* That is, there must be some kind of priority. Sometimes this is decided in terms of how far behind a child is, but that is not the final answer. The real issue is which children need help most for their present happiness and their future growth. For instance, some children are more emotionally disturbed than others by their failure. Some children are more out of adjustment both in the classroom and in the home. Some children have caused more trouble in discipline. *Help should be given to improve adjustment.*

Incidentally, these considerations will show just why it is that we cannot base selection of children on teachers' recommendations. No one can expect all the teachers to have the same requirements in mind for remedial cases. Teachers always tend to overemphasize one requirement or

another. And asking teachers to recommend will inevitably put them in competition with one another, which is a very bad thing for morale. Selection must be on the remedial teacher's requirements and she alone must be responsible.

Fifth, how large a student load will the remedial teacher have? This item depends principally on how the administration and others look on remedial work. Some administrators think of the remedial reading teacher as similar to the speech supervisor or the art supervisor. These special teachers come into a room once a week perhaps, give a demonstration, give the teacher helps, and go on. They can cover a lot of ground. Some remedial teachers are actually in this position. One that we know of never actually teaches children. She examines, she recommends, but the classroom teacher does all the teaching. This person has hundreds on her list at one time, and she may see each child once a month or less. But this is not the typical remedial set-up.

With regard to pupil load, we must remind everyone of the principle, "When you are teaching a skill (such as reading is), the more pupils you have, the more slowly each one learns." Since remedial work is largely individual, even though more than one is in front of the teacher, the question is, "How much thought and time can she give to each child?" The more children, the less thought and time. There is no magic or sleight of hand by which this law can be by-passed.

To show this principle, every remedial teacher should report results in terms of "pupil-years." That is, if a teacher has 30 pupils, they may average two years progress in one year. Therefore the result

would be 30 times two "pupil-years" or a total of 60 "pupil-years" progress. If that same teacher has 50 children, they might average only one "pupil-year" apiece. The total progress would be 50 times 1 or only 50 "pupil-years" progress. So the teacher would be getting more total results from 30 children than she did from 50. It is up to the administrator, therefore, to decide whether he wants "much progress for fewer" or "less progress for more." This is a matter of policy, but it should be thought of from the children's point of view. Which program would best solve the children's problems?

Here the remedial teacher must bring up the matter of "pupil turnover." She might have only 30 pupils at one time, but have 60 in all during the whole year. Good remedial work gets quick results with most children. These children can go right back to the regular rooms and let other children take their places. Some children need only a few weeks. Others only a few months. So there should be a lot of turnover during a year. So we must think both of pupil-load at any one moment, and pupil-load for the year.

It is also well to keep the "present pupil load" larger than the enrollment of the typical grade room. The remedial teacher should be able to say she is working with more pupils than any one of the regular teachers.

Here we might say that everywhere remedial teachers are trying to work with too heavy a load. The reason may be the desire of the administration to get many problem children out of the classroom. Or the administration may want to please as many parents as possible. Or the administration may want a rapid improvement in

the average reading score for the whole system. Finally, the remedial teacher herself is often to blame because she is soft-hearted and is so sorry for certain children or certain parents that she assumes more than she should. Whatever the reason, we need only repeat the law, when you are teaching a skill, such as reading, "the more pupils you have, the more slowly each one learns," because any teacher's attention is necessarily divided by the number of children she has.

Sixth, how many children will you have at one time? Here again we must remind the teacher of the results in "pupils-years" of progress. Experience seems to indicate that *one pupil at a time* gives the greatest progress because the teacher can get 1) the greatest motivation and effort, and 2) the most perfect adaptation of materials and methods, and 3) the fastest turnover. Just as soon as a remedial teacher has two children sitting before her, what will work with one will not always work with the other. What fits one will not fit the other so well. Attention wanders, motivation lags, learning slows up. A teacher sometimes handles this problem by helping one of the two while the other reads an easy book for practice. Then she shifts and helps the second, and the first reads for practice. She is guiding both, but not in doing the same thing. Sometimes the teacher has two or more play a game that keeps them all active and learning. But usually the presence of more than one pupil slows up learning.

We must admit, however, that principals and others almost uniformly demand that a teacher have *groups* before her, sometimes up to six or eight. Statistics show that with the larger groups, some of

the children do not improve. They do not fit in. They do not try. They do not get the right help. The teacher cannot give them individual help, because there is the group. Whenever a school has this small-group remedial work, we find that some children stand still or get worse and need individual help later on. Wise remedial teachers meet this situation by having groups of varying numbers. They may have a maximum of six, but in other groups there are four or three or two, or sometimes even one. The reason they give for the one is that the particular child will not work with any others. He will learn nothing unless he is handled alone. This variation is accepted by most schools.

In practice, the teacher tries to put into a group children with the same problem. If there are six who know no phonics, she can begin with the six together. But she soon finds that some go ahead and others lag behind, and soon she cannot make the work fit the group. If she is wise, she sends out some of the children. The rule is, "If a child is not learning, send him out." A child may "just sit" in the regular room. We must have no mere "sitters" in remedial groups. They had better "just sit" in their regular rooms.

Seventh, how often will you meet your children? Here we can at once say that once a week will do very little good. The work will not "build-up" anything if the meetings are so far apart. The most desirable plan of course is five times a week, so that the learning can be continuous. Here the question is whether you will have enough total pupil load. It does not help to have children every day, however, if they are in a group that is too large. The size of group will cancel out the every-day

plan. So the usual plan is to see individuals or small groups two or three times a week. Sometimes the worst cases are met Monday, Wednesday and Friday, and the less serious cases Tuesday and Thursday. Or some groups are met Monday and Wednesday and others Tuesday and Thursday.

Here the teacher must remember and tell everyone that a very important part of remedial work is what is done by the children *between sessions*. The children will not learn much if they do all their learning when they are with you. In the meeting, you inspire, you direct, you plan. But between the meetings the child is still interested in learning. He will practice sight words. He will practice sounding. He will read easy material. He will use what he has learned. Only with much learning *between meetings* can children get very far very fast in remedial work.

In the *between meeting* learning, parents and classroom teachers play a large part. That is why parent and teacher co-operation are both discussed later.

Eighth, how long will your teaching periods be? Here the conflict is between wanting more time with the children and wanting to meet larger numbers of children. Usually we have to be content with what is a minimum time. This minimum seems to be 20 minutes. Any less time will hardly permit making contact with the children, getting down to hard work, and continuing long enough for them to learn something positive. Some teachers put great value upon the personal words that begin the session; others omit them altogether and jump right into work. No doubt the kind of child makes a real difference here. Then some teachers want a

few moments between sessions, as a breather for themselves, while others go directly from one individual or group to the next with hardly a hesitation. The teacher knows which methods will make for her best usefulness.

One factor which is of importance in many situations is fitting the schedules of the grade rooms. The regular teacher wants the children to leave between subjects and to return between subjects if possible. Many times the remedial teacher fits her periods to the schedules of the particular grades being served at the time. After all, remedial work must not hinder the work of other pupils.

Another factor is what kind of regular school work the pupil will be missing through his remedial work. In most cases, the remedial period should be a substitute for his regular reading. Next, it should take time if possible from some less essential subject rather than from arithmetic, for instance. But this is a matter for adjustment in the individual case. Above all, the remedial teacher must be able to get cooperation whenever possible.

Ninth, the remedial teacher must have unscheduled time in order to help teachers and parents. The time and abilities of the remedial teacher are not used to the full if she is scheduled to help children all of the school day. The remedial teacher should do a lot of testing of children that she will never teach. She tests doubtful cases. She finds out about personalities, intelligence, home conditions, and a lot of other things. Most of the children she examines go right on in the regular room to be helped there by the regular teacher, often as suggested by the remedial teacher.

Most important, the remedial teacher

must have time to interview parents when results can be expected from such interviews. Many of the remedial cases are direct results of home conditions. Many of them can never be remedial unless the home cooperates. The remedial teacher is especially fitted to educate parents and to get them to help rather than hinder. But this takes time.

For these and other reasons, the remedial teacher often has one day a week free from classes. This may be Wednesday if the classes are planned Monday-Thursday and Tuesday-Friday. It may be Friday if the classes are Monday-Wednesday and Tuesday-Thursday. Or the classes may be planned for all days of the week but leaving the last hour of the day free from any classes. This is perhaps the best time for the teacher to meet with parents.

Tenth, is the remedial teacher expected to help in the regular teaching of reading? Many systems frankly admit that they do not know what to do for the poor readers that must remain in the classrooms. They just have not planned for them. All the teachers need help at just this point. So such systems want a remedial teacher who can find what the other teachers need. One teacher has boys in the eighth grade who cannot sound. Another teacher has trouble in using sounding in her spelling lesson. Another has no books that will interest some of her children. These and many other questions are put to the remedial teacher. She is supposed to know the answers. She should have time and authority for an inservice program.

If this work is expected of the remedial teacher, she must know beforehand if there is to be any money for materials.

There is no use knowing what is needed if nothing can be bought. If poor readers are to be helped, there must be materials to help them, and there must be an item in the budget for the materials and books.

Eleventh, you need to know, before you accept a remedial position what the feeling of the other teachers will be toward you. Strange to say, in many systems the regular teachers regard a remedial program as a kind of insult. They feel that someone is accusing them of not having done their work properly. Is this going to be your reception? Of course you can overcome such feelings in time, but they will not make the work easier. In contrast, many systems welcome the remedial teacher with open arms. She is the answer to their prayers. She will help them in two ways at least, taking some of the worst cases off their hands, and helping them with the others. This is the only reasonable view, but the other one does exist. One should find out about it. And one should especially find out who are the "leaders" among the teachers in the system or the school and what *their* attitude is.

Twelfth, and last of this brief discussion, you need to know if your remedial classes or groups will be used by the administration as a dumping ground. Suppose the new remedial teacher plans her work according to all the principles we have laid down. Suppose she finds just the children to be helped and then plans to help them in the best way possible. *Still*, the remedial teacher is often asked to take children she has not selected. Many school principals frankly say they want to get certain children out of the classrooms. They may be morons, or discipline cases, or sight saving cases or what not. But if

they are put out of the regular rooms, the regular work goes on better. Therefore, many administrators get a remedial teacher and in addition to her real work give her all the cases of all kinds to look after and so relieve the regular teacher. There is logic in this position. The only question is, does the remedial teacher want such a set-up? Sometimes she realizes she is not expected to teach much reading, but only to look after the dumping ground. To do so is a worthy work. But it is not remedial reading.

So you are going to be a remedial Teacher? If you are, the greatest of good wishes go with you. Remedial teachers are sorely needed, and they find in their work of helping children a satisfaction which nothing can equal. But be cautious. Do not get into an impossible situation. If you make the situation, make it one that can really give results for all. Check all the questions we have mentioned. Then if you accept a position, find all the happiness that remedial work can bring.

EMMETT ALBERT BETTS

Reading and the Fourth R

Individual Differences

Some time ago Henry Taylor sagely remarked, "We Americans tend to place too much faith in figures. You have read the sad story of the man who drowned crossing a stream that averaged only two feet deep." His point is well taken that an average depth of two feet does not reveal a ten foot channel or a fifteen foot hole in the river. For swimmers life and death *differences* may be hidden in a convenient statistic called the *average*.

In the classroom, too, there are hidden dangers in that fiction called the class *average*. How many times has an inexperienced teacher been lured into thinking about a first grade class or a fifth grade class in terms of averages—of likenesses among the pupils?

What is a grade? Are all pupils at the same level of achievement in a classroom? Do they wear the same size shoes or coats? The same prescription for glasses? Are they alike in height or weight? Are they

alike in personality? How many are average in one ability or skill? How many make an average score on all parts of an achievement test? Then what is the meaning of the term *average* in a classroom? (5, ch. I)

Can all children be brought up to a class average? Should the superior pupil be paced by the learning ability of the so-called average pupil? Then, can all pupils be given the same textbook prescription?

Averages. Research tells us that an 18-month-old child begins to use spoken words. At the same time, research tells us that a few children may begin to talk at fourteen months or earlier, and that some do not learn to talk until age three or later.

Wise parents know that trying to teach a child to talk before he is ready may pro-

Dr. Betts is Director of the Betts Reading Clinic, Haverford, Penn. This is an address given at the last session of the reading institute sponsored by Utah Education Association, September 11-13, 1957.

duce anxieties in themselves and in the child that can prove disastrous. Using their better judgment, they do not try to prevent a child's learning to talk before he reaches the average age of 18 months. Nor do they try to force the "slow bloomer" to talk at the average age of 18 months.

Research also tells us that the *average* six-year-old may need a reading readiness program which inducts him into the reading process. At the same time, a master teacher knows that a few six-year-olds can read pre-primers or higher when they come to the first grade. She also knows that immature sixes need an oral language program as preparation for a reading readiness program. In short, a master teacher knows the hidden dangers of trying to teach all sixes the same thing at the same time. She is not misled by *averages* because she understands the need to challenge all pupils in a class by studying individual differences and providing for them. (9, 10)

The *average* child admitted to grade two is competent to read a primer. There are, however, some seven-year-olds who can read with satisfaction a third reader while others in the class may need a reading readiness program. A master teacher does not give all pupils a primer, a first or a second reader because the *average* pupil needs help at that level. Instead, she does something about the differences in her class. (4)

Research tells us that the *average* seventh-grader can spell satisfactorily only those words in second- and third-grade spellers. At the same time, this research tells us that some seventh-graders cannot spell the words in a second-grade speller while others can spell as well as the *aver-*

age college freshman. (Maybe this is because the *average* college freshman can't spell very well.)

The *average* child in the fourth grade may bite his finger nails and have sweaty hands. But no authority in child development or clinical psychology would suggest nail biting and sweating hands are desired norms. Nor would he recommend that all children be made "normal" by frustrating them to the point that they bite their finger nails and sweat.

On the other hand, a knowledge of averages in different schools can be helpful in understanding a pupil's problem. Bret, for example, had high normal intelligence. He got along in the fourth grade in one school acceptably well, but when he transferred to another school he was in difficulty. In grade four of both schools, all pupils were "treated alike." That is, every child in the grade was given the same textbook prescription. But the average I.Q. of the pupils in Bret's first school was 98; in his second school—a silk-stocking district—the average I.Q. was 117. In the first school, Bret was in the upper half of his class, but in the second school he was in the lower half of the class. Of course, Bret was in trouble!

Averages, then, can play tricks with our thinking. Little Skippy always said that the only time he was ever next to the head of his class was when they stood in a circle! When he brought home his report card, his father complained, "You must be at the bottom of the class!" But Skippy was quick to reply, "That's all right, dad. They teach the same thing at the bottom as on top." (12)

Differences. Eleven-year-old Johnny is in the fifth grade. He is the oldest child in

his class but he finger points his way across each word in a primer as he twists, squirms, frowns, and mumbles.

In the same fifth grade class is nine-year-old Jimmy who pursues his interest in meteorology through encyclopedias, government bulletins, and science books. This year he wants to be a meteorologist, but last year he wanted to be a jet pilot.

Johnny and Jimmy are boys. They live in the same community, go to the same church, and attend the same class. Both of them have above normal intelligence. They *are* alike in many respects.

But neither Johnny nor Jimmy is average. Johnny is a non-reader; Jimmy is a superior reader. Johnny is unable to cope with a fifth-grade speller, reader, arithmetic, or science book. Jimmy is bored with fifth-grade books because he can already spell the words in sixth- and seventh-grade books, he can figure dew point and relative humidity, and his concepts in history and geography are far above average.

Non-reader Johnny is ridden with anxieties. His hands are sweaty and his finger nails are bitten to the quick. He has horrible nightmares. Johnny's anxieties make him distractible. His inability to give his attention to word learning is the basis of his reading disability.

On the other hand, avid reader Jimmy needs help on telling the difference between fact and opinion and on organizing his reports. He needs to improve his speed and accuracy in arithmetic computation. He needs to broaden his interests. In short, Jimmy needs guidance, too.

The *average* achievement of Johnny and Jimmy's class in reading or in any part of the school curriculum doesn't tell what Johnny or Jimmy can do. Differences

rather than averages are what have meaning to us in the classroom.

Ranges of differences. When the sixes come to the first grade, they present a wide variety of needs. In speech, they may range from Susan who says *gog* for *dog* to Larry who can articulate all the consonant sounds. In oral language structure, they may range from Tim who has very little feeling for sentences to Debbie who uses complex and compound sentences with ease. In general language development, they may range from Tim who needs an oral language program to Carol who needs a reading readiness program to Kim who can read a primer. In perceptual development, they may range from Tim who cannot copy an X (Cross of St. George) to Carol who takes to word learning like a child to a circus. In background of information, they may range from Douglas who doesn't know the color of an apple before it is ripe to Karen who knows how many cents are in a quarter.

In these and other needs, the sixes show an amazingly wide range of differences. It is these differences which challenge the best thinking and efforts of the first-grade teacher.

At the end of the first grade, the range of differences is increased. The top of the class is reading third-grade books and the bottom of the class may need some more help before attempting to read.

The range of reading abilities increases, so that by the end of the third grade some pupils are reading the *Reader's Digest* and other materials at the seventh- and eighth-grade level. A few pupils may be reading beginning materials.

By the time a class has entered the sixth grade, the range in reading abilities

may be from zero to about twelfth-grade level.

The range of reading abilities within a class is many times greater than the differences between the average achievement at two successive grade levels. The difference in average achievement of third graders and fourth graders, for example, may be one year. But the range of differences within a fourth grade class may be seven or eight years.

Standardized tests. Since World War I, standardized tests of achievement have come into wide use. What are the uses and limitations of these tests in the classroom?

Let us consider how Mike, a non-reader, would fare on a widely used standardized test. If he were given the primary battery (for grades 2 and 3) he would make a score of zero on paragraph meaning. This zero score gives him a grade placement of 1.6. No one, of course, would begin to teach non-reader Mike in a primer or first reader because he cannot read a preprimer. But on this standardized test, Mike is a faceless pupil, a statistic! Since he gets a grade placement of 1.6 for zero reading ability, his teacher can be misled, however.

If the intermediate grade battery (for grades 4, 5, and 6) is given to Mike, he again makes a score of zero on the paragraph meaning test. But a score of zero gives him a grade placement of 3.0! Does this indicate that Mike, a total non-reader, can be taught by means of a third reader? Again his teacher must be wary about how she interprets the standardized test score. (12)

If the advanced battery (for grades 7, 8, and 9) is given to Mike, he again

makes a zero score on the paragraph meaning test. But a score of zero gives him a grade placement of 4.2. Does this mean that his teacher is to begin his instruction in a fourth reader?

When Non-reader Mike is promoted from grade to grade, he gets into deeper and deeper trouble. The standardized test scores "prove" that he has progressed from a grade placement of 1.6 in the primary grades to a 3.0 in the intermediate grades to a 4.2 in the junior high school. That is, this series of tests gives the erroneous impression that Mike has improved in his reading. But Mike is a non-reader and he knows it better than anyone else!

Yes, there is real danger in treating Mike as a faceless pupil—a statistic on a standardized test. Not one of these tests comes close to telling the level at which Mike's instruction must begin. Perhaps Mike had a sound idea when he said, "I can't be expected to read harder books when I can't read an easy one. I just don't know how to read!" Yes, Mike was in as much trouble as a centipede with corns.

Neither do the above-mentioned standardized tests tell what the best readers in a class can do. For example, the top score in the primary test gives the child a grade level of 5.6. On the intermediate grade test, the top score places the child indefinitely above a grade level of 11.0. The same is true of the advanced test.

No standardized test gives the teachers, librarians, and parents information on two basic questions:

1. What is the highest level at which a child can read efficiently on his own?
2. What is the highest level at which a child can read under close teacher supervision, as in a directed reading activity?

Signs of difficulty. Master teachers are always on the alert for indicators of pupil needs. Miss Smith, for example, notes that nine-year-old Jimmy often refers to something he has read in an encyclopedia, a current science magazine, a world almanac, or some other reference. She observes that he uses an index expertly, reads adventure stories at the rate of about a page a minute, and works patiently on a science report. She is satisfied with his relaxed reading of reports to the class. While she finds that he needs help on evaluating statements and drawing conclusions, Miss Smith is aware that his interests are challenged by books usually read in the junior high school.

At the same time, Miss Smith is unusually aware of signs of difficulty. The first day of school she notes that Johnny avoids reading. When he is confronted with a book he becomes a nervous contortionist. Miss Smith quickly detects that Johnny is a non-reader.

Also during the first day of school, Miss Smith observes the rate at which the pupils read a fifth-reader selection. Jimmy, Lynn, and Sally finish in about three minutes. Most of the group reads it in six to eight minutes. But at the end of fifteen minutes, Johnny doesn't get past the first paragraph. Mary hasn't finished the first page, and seven other pupils are struggling along at different points in the selection. This one observation provides Miss Smith with important cues to reading abilities in her class. (13)

Miss Smith makes other observations while the pupils read the selection silently. Arthur is moving his lips, Cindy is whispering the words, and Mary is muttering the words. Being an experienced teacher,

Miss Smith is quite sure that silent Arthur is in material too difficult for him, that whispering Cindy is in still deeper, and that mumbling Mary is completely frustrated. In short, Miss Smith is aware of the fact that a symptom of distress in reading becomes worse when the pupil tries to read increasingly difficult books.

Miss Smith also notes that silent, slow-reading Arthur slyly moves his thumb down the side of each line of type. Whispering Cindy runs her finger under each line of type. But mumbling Mary points to each word as she reads.

Silent, slow-reading Arthur is obviously uncomfortable. Whispering Cindy is frowning and squirming. Mumbling Mary is scowling, twisting her legs, and tensing her muscles.

Miss Smith knows not only that a symptom becomes worse as the child gets deeper and deeper into trouble but also that the number of symptoms increase. This observation is particularly true when the group discusses what they have read. Arthur has a fair idea of what is in the part of the selection he read. Whispering Cindy had been so much concerned with pronouncing words that her comprehension has suffered. Mumbling Mary, of course, doesn't have much of an idea of what the selection is about.

During oral re-reading of parts of the selection, Arthur tends to raise his voice and to break his phrases at the wrong places while he ponders an idea or stops to learn a word. Cindy reads word by word in a high pitched voice, like a train caller. Mary is nervous and is bogged down in too many unknown words. (7)

Informal inventories. Miss Smith uses a graded set of readers to check on her

observations. She finds that Arthur can read a second reader without symptoms of difficulty. He needs to stop and apply his phonic skills to only about one word in two hundred. For the present, she decides this is his *independent* reading level. (5, 6)

Miss Smith finds that Arthur can read a third reader without signs of difficulty even though he has to reflect on an idea now and then or to apply his phonic skills to one word in about forty to sixty words. For this reason, she decides he can work with a third-reader group for directed reading activities. His teaching, or instructional, level is third reader.

Using the same set of readers, Miss Smith estimates Cindy's independent reading level to be first-reader and her teaching level to be second. It is quite clear, however, that Mary needs help, beginning with the primer.

In estimating a pupil's reading level, Miss Smith finds the highest book which a child can read without signs of difficulty. She knows that pupil use of reading "crutches"—such as lip movement and finger pointing—are caused often by forcing the pupil to read materials that are too difficult. She knows, too, that pupils lose interest when the material is too easy as well as too difficult.

Of course, Miss Smith knows there are many other causes of reading difficulties: brain injuries, emotional handicaps, inadequate visual skills, impaired hearing, lack of phonic and thinking skills, and so on. But Miss Smith is a classroom teacher, not a school psychologist. She is concerned with preventing reading difficulties by challenging her pupils with materials they *can* read. (15)

Grouping: basic reading. Miss Smith knows the teaching, or instructional, level of each pupil in her class. Furthermore, she uses this information to group her pupils for the use of basic readers. At the *beginning* of each directed reading-study activity, the selection is at the pupils' *teaching*, or instructional, level. At the *end* of each directed reading activity, the selection is at the pupils' *independent* reading level. Thus, Miss Smith insures solid growth in the use of reading and related language skills during each directed reading-study activity. (1, 2, 4)

For Miss Smith each directed reading activity is used to raise the achievement of each pupil in the group. This gain in reading power is achieved by taking six steps:

1. Preparing the pupils for reading the selection by stimulating interest, developing concepts needed for reading the selection, and helping the pupils to clearly understand the purposes for reading it
2. Guiding the first, or silent, reading of the selections by helping the pupils to keep their purposes clearly in mind
3. Helping the pupils to apply their phonic, thinking, and other skills during the silent reading
4. Teaching new phonic, thinking, and language skills needed to identify and to recall new ideas or new words in the selections
5. Guiding the oral or silent reading of the selection through new and worthwhile purposes

6. Giving step-by-step help on the complementary study-book activities that develop new and review previously learned word-learning and thinking skills

The foundation of Miss Smith's teaching is based solidly on systematic attention

to individual differences in levels of achievement. On this foundation, she develops the three essentials for success in reading:

1. *Interests* which take the child into reading different types of selections (14)

2. *Phonics* and related word-learning skills which are used automatically to free the child from word forms (16)

3. *Thinking* and related comprehension skills which satisfy the child's interest and needs (11)

Grouping: specific needs. Miss Smith has another way of providing for individual differences in her classroom: she helps a group of two or more pupils at the moment they need it. If, for example, a few pupils need more help on using library cards, applying phonics to two-syllable words, understanding a cause-effect relationship, Miss Smith may quietly work with them for a few minutes on one or more occasions. The important point here is that Miss Smith prevents difficulties from piling up to the point that pupils are overwhelmed. (1, 2, 9)

Grouping: interest areas. Like other teachers who make the most of language skills in relation to science and the social studies, Miss Smith encourages wide reading and special study projects. In guiding this reading, she is very much aware of the independent reading levels of her pupils. For this reason, she has taken time to find out about the approximate reading difficulty (readability) of the books and other material her pupils use.

When Miss Smith's pupils take up a new topic, they discuss what they know about it and they set up a list of questions they want answered. Usually, they divide themselves into groups or teams to get in-

formation on one set of the questions in which they are particularly interested. For these reading-study groups, pupil interest rather than level of reading achievement is the basis for grouping. It is at this point that Miss Smith guides the pupils in locating appropriate references they can read.

Miss Smith knows that the pupil achieves more satisfaction when he does his recreational and study-type reading in materials at this *independent* reading level. Moreover, she is certain that guided reading outside and beyond the basic reader is the chief goal of reading instruction.

In Conclusion

Most people believe that the school curriculum is built around the 3 R's of readin', 'ritin', and 'rithmetic. These *are* worthy goals of education. But these goals become idle prattle when they are defeated by that overpowering big R—Regimentation in the classroom:

The big R that gives every first-grade pupil a reading readiness book, preprimer, primer, and a first reader

The big R that gives every second-grade pupil a second reader, a second-grade speller, a second-grade numbers book, and so on

The big R that gives all pupils in any grade the same textbooks

When children are frustrated by the regimented use of textbooks and tests, their classrooms can become inescapable chambers of horror. When the parents support regimentation by insisting on the rote memorization of homework assignments, they are pitted against their own children. Thus, hostilities and anxieties are increasingly compounded. But these victims of regimentation, the children, have no

place to hide—no haven of peace, no relaxation from dread, no memories of happy experiences in school-book learning.

On the other hand, when pupil differences are studied and nurtured, their teachers and peers are long remembered because they are enshrined in the joy of living—of emotional and spiritual well-being. The teacher, then, truly affects eternity with his or her wholesome influence.

We teachers are dedicated to our task of teaching all the children of all people. We believe in the political doctrine that all children are born free and equal. Let us bring that concept of democracy into our classrooms by giving all children equal opportunities to learn.

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Another Way To Meet Individual Differences

Teaching reading in two or three groups of approximately equal ability and achievement has not satisfied some teachers that each child is being helped in terms of his own needs, rate of development, and interest. Using the best knowledge they have about how children learn to read, techniques suitable for group and non-group instruction, and their understanding of human growth and development, they have modified their programs to become what is often called an individualized reading program.

While the term suggests a tutorial plan of teaching, implementation of the program is far removed from that concept. Learning to read is *individualized* only to the extent that the child makes his own selection of reading material, with teacher guidance when necessary; he starts where he is, progresses at his own rate, has instruction according to his developmental and remedial needs; and is involved with the teacher in the evaluation of his own progress.

However, much of his instruction is given in group situations; many of the follow-up activities are group activities; and sharing, cooperation, and mutual help are major elements in the program. The primary difference between this program and the usual reading program, then, is the place and purpose of grouping. In this program groups are initiated and terminated as needs occur, the personnel of groups changes constantly, and no child is expected to participate in any group un-

less the purpose of that group meets some individual need of his. Thus, in this plan, the child who heretofore received daily instruction in one basic reading book may meet with several groups in one day, have an individual conference with the teacher, or spend the entire time reading either to answer his own or class questions or simply to derive esthetic or joyous satisfaction from literary type material.

A second major difference involves materials. While a good series of basal readers, some supplementary readers, some informational and other trade books suffice in the two- or three-ability-group program, the success of the differentiated program rests almost squarely upon the availability of a rich variety of books. There is a need for many basal texts in a wide range of reading levels; informational books that are difficult, moderately difficult, and easy reading; and a wealth of story or fictional books. These books not only need to cover a wide range of reading abilities, but they must also provide for a great variety of interests. A good classroom, school, and public library are almost mandatory, for no one collection can possibly meet the needs of a group whose interests and abilities cover as wide a spread as this. The classroom library should be fluid, drawing on the homes and other libraries from day to day and week to week. Less than adequate library facilities are not an insurmount-

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able barrier, however, for many good teachers have found ways to make books available to children.

The third major difference concerns the activities of both the teacher and the children during the time allotted in the program to teaching reading. The teacher's time is used for three types of activities. Part of the period is devoted to individual conferences, at which time he will check comprehension, word attack skills, oral reading, and book selection. If teaching of skills is indicated, plans are made for caring for these needs in a group, by individual teaching, or by drill. The second type of activity is teaching skills to small groups of children who have shown a need for them. Possibly the class as a whole will be involved in learning some specific skill. Clues for skills needing attention come from the total program as well as from the reading period. The third type of activity is having children, individually or in groups, share with the class ideas gained from reading, through dramatizations, murals, puppet shows, oral reading, story telling, illustrations, and so on. The emphasis in these three types of activities will vary from day to day and from week to week as the needs and interests are revealed. Both pupil and teacher time is more effectively used in this way, and often children will spend much more time in actually reading than in the twenty- or thirty-minute period spent with a group under the direction of the teacher.

Record keeping is important in this plan, and check lists, book lists, and card files are useful. Both the pupils and the teacher keep records. Teachers' notes record reading needs, interests, habits, attitudes, and books read. Children's records

show books read, words to be studied or analyzed, and other data they feel are important. The child's personal notebook or card file and the teacher's folder for the child form the basis for evaluation of the child's reading growth.

The bibliography for this article is at least as important as the article itself—perhaps more important. In this list of sources, the reader will find descriptions of how teachers at all grade levels have discovered a need for this type of program; how they have initiated it, carried it out, and evaluated the success of their teaching and of children's learning. It has worked at all grade levels, but any success is dependent upon a knowledge of *what* needs to be taught as well as *how* to teach people to read. This, then, is not a laissez faire, unguided, free reading program, but a carefully planned, thoroughly executed, and thoughtfully evaluated attempt to help children reach their potential by increasing actual reading time for each learner and providing efficient individual and group instruction.

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DAISY G. DALE

Love of Literature Begins in the Kindergarten

To whet the appetite of the small child for adventures with books is an early responsibility of the kindergarten teacher. Oddly enough, it is the child who has had few experiences with books whose interest is the most difficult to arouse. Perhaps, having never felt the thrill of vicarious living through the pictures and stories of other lives, he feels no hunger for books, and so we find many children in kindergarten who never turn to the reading table of their own accord.

Children almost universally, however, will listen enthralled while the teacher reads to them a bright and colorful story, chosen more at first for interest than "teaching" content. When the story is finished, it might be placed in a central place, perhaps in a rack which will hold the book open to an interesting picture, with a comment from the teacher that no doubt some-

one will want to read the pictures in this book during the next work period. When a child voluntarily does so, she may chat casually with him and others gathered around him, about the story, but never pressing too far, for she is trying to arouse interest, not force it.

Progress is often slow, and children may at first skip briefly through a book and then lay it aside with a gesture of finality as though done forever with books, but before long will come one of the heart-warming rewards of teaching when the teacher sees children turning as eagerly to the reading table as to the blocks or painting easels.

From an awakened interest in books comes the next logical step, the care of books. Children are careless through unawareness rather than malice, and after an

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opening remark from the teacher can very often carry on a discussion themselves as to the best way to handle books. Each becomes eager to show how carefully he or she can turn the pages of a favorite story, and soon it is a matter of class pride to return books to the library as unmarred as when they were received. Borrowing from the science experiments, the teacher may point out how pleasant a new book feels, smells and looks. A trip to the library stimulates further discussion, and soon books become objects of loving care which in time becomes automatic. (Of course a wise teacher will not have crayons or scissors in proximity to the reading table.)

As activities in the kindergarten become more complex with the growth of the children, so does the use of books become more complex. Stories and poems are woven into the fabric of all experiences. Stories about trees or the seasons are found on the science table. A child may look through a booklet searching for a shell like one he has found. Two children may search together for pictures of a real fire station to solve a problem in building with the blocks. Perhaps the children have made small kites to test on the playground, and they listen raptly to a poem about the wind, rolling the words gently over their tongues, and to music from the piano or autoharp may twist and turn about the room as the wind might do. Recordings which seem particularly difficult for the class to understand may, after previous learning of a poem or song, become intelligible to them as they lie relaxed and quiet on their blankets.

Humor is a trait among children which hangs in delicate balance but which may through literature be encouraged to thrive

and will not only enliven the day but may temper their relationships with one another. At first a group may miss a bit of humor in a story or poem unless the teacher pauses a moment to allow them to digest it, but they quickly with a little experience become attuned to humor and it is then a short step from laughing "at" others to laughing "with" others.

This great variety of experiences through literature hinges of course on the fact that books must be changed frequently. The same old books on the reading table day after day soon lose all their value and stifle the very interest they are intended to arouse. Even favorite stories profit by being put away for a time while the child browses among new ones. The teacher wisely resists the temptation to put out all the nice new books from the library on the reading table, for she wishes to intrigue the children's interest, not surfeit it. Better a few at a time than many all at once. In her cupboard also she has many of her own favorites she can reach for at the auspicious moment, for she knows surely that at some time during the year there will be caterpillars, kites, new shoes, tadpoles, trucks and ferries.

The high point of the kindergarten child's life comes when he is able to translate his experiences with literature into his own language, when he stands before his classmates and retells a story or acts one out in dramatic play. What a satisfying thrill of accomplishment it is to become Billy Goat Gruff, or to see the smiles of friends as one spins a tale for them. Thus is the love of books through the use of literature and language experiences of many kinds built into the daily life of the kindergarten child.

The Role of Oral Reading in School and Life Activities

In 1955, Rudolph Flesch startled the educational world with the news that Johnny can't read and told us what we and parents can do about it. What an utterly unexpected revelation! Who of us had ever dreamed that pure doses of phonics could work such miracles?

Flesch selected a topic that would deeply disturb both parents and teachers; he tapped a well-spring of interest that would guarantee him a best seller. Any teacher, every parent wants a pupil to read well. It was easy to offer a simple panacea for a very complex situation, to assert that *phonics* is the one and only effective approach to learning to read and to state that schools neglect phonics, to recommend that parents rally to their children's rescue and compel schools to use the magic formula of phonics. Many parents jumped to the conclusion that here in Flesch's book was a miniature tome of wisdom, an opportunity to get insight into the solution of a worrisome problem. They swarmed to the book stores, and so did educators—and we know the barrage that the schools have had to weather as the result.

Of course, Flesch was much in error. Our basal reading series do have systematic and thorough programs in word recognition, including phonics. Most teacher-training programs do give considerable attention to phonics as *one* helpful way of attacking new words, and the majority of teachers in the upper primary and early intermediate grades make a genuine effort

to help pupils master this analytic tool. It must be admitted that the quality and thoroughness with which basal reading series treat phonics vary from publisher to publisher, that there are college instructors who give inadequate attention to phonics in their teacher-training classes, that there are teachers who neglect or teach poorly the skills in word recognition that will enable pupils to become independent readers.

To the extent that such conditions exist, Rudolph Flesch did a very real service to schools and their pupils. Publishers were led to evaluate their reading materials with an eye to betterment; supervisors, principals, and teachers took a long, long look at the instructional program and—if change was warranted—expanded or improved instruction designed to help pupils master the skills involved in independent word attack. We should thank Flesch for having shaken us out of any undue complacency, of having stimulated us to do a better job, of giving teachers and parents occasion to come together in order to discuss and arrive at a better understanding of the problems and most effective procedures in teaching children to read. On the other hand, many unfortunate children have had heavy doses of formal and useless phonics crammed down their throats by criticism-fearing teachers and the remedial

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instructors whom some overly anxious parents have hired. Such separate teaching of formal phonics was long ago proven fruitless, sometimes quite harmful.

Truth to tell: most of our pupils read quite well. My concern today is not so much that Johnny *can't* read, but that too many Johnnies and Jennies who can read *don't*. They may look at the funnies in the newspaper, buy a comic book at a drug store, purchase a movie magazine, or indulge in vicarious true romances; but do they read standard plays, wholesome life-interpreting novels, biography and travel, periodicals that reflect the world scene and deal with the problems that confront humanity? Do they find books to grow on? Some do; many don't. What can we do to promote real and permanent interest in reading as a form of recreation and a fruitful way of keeping informed? How can we build desirable tastes and guide pupils to habitually wise selection? This morning I want to discuss a partial, but significant and potent answer to these questions: *We can teach oral reading—properly*. Oral reading can be an effective aid in developing and improving silent reading efficiency; or it can be extremely harmful. When oral reading is used appropriately, it can and does promote wide and deep interests in reading materials and can help to develop good taste. On the other hand, the unwise use of oral reading can interfere with a child's enjoyment of reading activities.

Let us first dispose of some of the undesirable practices in using oral reading—practices that reduce efficiency and destroy interest. One such practice, which has its inception in the early primary grades, may do permanent damage. This is allowing a

pupil to read jerkily a word at a time, in a high-pitched monotone, with little consideration of meaning and even less of an attempt to convey this meaning to his listeners. Here we have routine word-calling, *not* oral reading. Such word-by-word progress through a sentence happens if a child is introduced to read prematurely and is trying to memorize words as they are presented (the best he can do when he has not acquired reading readiness), when he is pushed too fast and learns to limp along by saying the occasional word he does know and depending on the teacher to tell him the rest, or when he is given excessive drill on single words in lists.

Good introductory oral reading results when the teacher has her pupils read everything silently before reading orally and asks them to read aloud "as if you are talking." From the very first, oral reading should be as smooth and fluent as possible. That means that materials should be simple, familiar through firsthand experiences; new words should be introduced very gradually and meaningfully and should be mastered as the pupils go along. There must be no accumulating backlog of words that the child cannot recognize even though they have previously been included in his reading. It is indeed important that the early reading experiences build a firm foundation for reading activities to follow in later years.

Another inadvisable practice is to have elementary school pupils read at sight—unless they are exceptionally proficient and the material to be read is easy to understand and to enunciate. Children in the grades need to make silent preparation for oral reading so as to read smoothly, with due emphasis on key ideas, in a voice

modulated to reflect the author's intended mood. Even skilled adult readers prefer to make a silent survey of a selection before reading it aloud. Some reading authorities recommend that there be no sight reading in the elementary school; I believe that in the middle and upper grades a very proficient pupil can sometimes justifiably read at sight materials that are two grades below his instructional level; that is, a child reading at fifth-reader level might sight-read a passage at the third-reader level. However, I certainly do not recommend much sight reading at any level, even high school.

A third regrettable practice is that of having pupils read orally their textbook lessons in the social studies. This is a lazy, inefficient, actually harmful way of teaching. Materials in the typical textbook are too difficult for pupils to read well orally; and if it does seem advisable to impress or clear up a point by having a passage read aloud, the teacher herself should usually do this reading. The teacher's real job is to teach her pupils to do efficient silent work-type reading in a series of systematic lessons in which she trains them to get the meaning of unfamiliar words through context, to select the main idea in a paragraph, to use a topical heading as a guide to the most important point in a several-paragraph section, to use the index, and to master other study skills. Pupils need definite training in how to study and to read informational materials, and ineffective oral reading of textbook lessons is a sad substitute for the training in silent reading that is an essential.

Oral reading should be a sharing process where the reader's purpose is to entertain his listeners, to give them supplementary information, or to present evi-

dence in proving a point. Thus, reading textbooks aloud in routine fashion destroys the true purpose of oral reading, stimulates halting and mechanical performance, and encourages a dislike for reading on the part of the inept oral reader himself—embarrassed at his stumbling performance—and likewise his suffering or bored listeners. Listening to oral reading should be a pleasant and fruitful experience.

A lasting reading deficiency results from another all too common practice: having an excessive amount of oral reading in the middle grades. At this time pupils are forming lifetime habits that determine their rate of reading. If their reading instruction unduly stresses oral reading, they will be learning to read only as fast as words are spoken whereas, if there is much silent reading, they can read several times as rapidly—especially in activities that call for skimming or rapid scanning of materials to get the general gist of the ideas or to locate specific bits of information. In junior and senior high school, there may be as much oral reading as the teacher and pupils find desirable since the pupils' rate of silent reading has been pretty well established in grades five and six. When secondary and college teachers find students who are painfully slow readers, they should investigate to see if the potential for more rapid reading is there and, if so, guide them into remedial reading classes that can quite easily teach them to read more rapidly.

Thus far, it would seem, I have been reducing the role of oral reading. What I have been trying to do is to clear the slate of so-called oral reading—practices that are undesirable and unwise: mechanical word-calling, fumbling and stumbling

sight reading, routine-type attempts to read aloud lessons in social studies textbooks, and an undue amount of oral reading in the middle grades when silent reading is supremely important as pupils build their lifetime reading skills. With the slate clear, we can explore the field of oral reading and see its potential role in the modern curriculum.

In the first place, oral reading becomes increasingly important and significant as children progress through the grades and high school. It becomes a way of sharing with others individually-chosen materials. As pupils gain independence, they can bring to their companions bits of poetry, well-liked stories, newly found information, some much-needed evidence. Thus is developed an audience situation in which the listeners are as important as the reader since their presence affords the motivation for reading aloud. Even in the middle grades, there should be considerable audience reading; in the junior and senior high school, oral reading plays an even more vital role. There should be frequent opportunities to bring pleasure and enlightenment, to interpret human drama by reading aloud stories and plays that reveal the motives, the impelling feelings, the complex behavior of the characters portrayed in them.

It is the progress of the world itself, however, that most fully explains the greatly expanding role of oral reading. We have come to an age when libraries and book stores offer books and magazines in abundance—books for us to read at our children's bedsides, books for teachers to read to their pupils, books for families to share at the fireside,—and we want to read adequately with fluency and expression.

We belong to church groups, social clubs, civic and philanthropic groups where we shall have minutes of meetings, committee reports, and informational selections to present through oral reading. Daily, lay citizens of communities in this area appear on local radio and television programs; it is necessary that they be able to read clearly with proper emphasis and pleasing voice inflections. More and more jobs are opening for announcers, news analysts, reporters, and demonstrators on radio and television programs. Who knows which of your pupils will be the Julia Meade, Jinx Falkenberg, John Daly, or Ed Morrow of the next decade? There are so many demands, so many opportunities for persons who can read well orally. And it looks as if the role of oral reading will continue to grow in the years to come. We should teach our pupils to read well when they read aloud.

What is this oral reading? What thought processes, what demands for skillful interpretation are involved? Oral reading is a complex process, much more complicated than is silent reading. According to W. S. Gray, "four significant tasks are involved: Grasping the author's intended meaning, sensing the mood and emotional reactions which the author intended to produce, conveying the author's meaning to the listener, and conveying mood and feeling. . . . A high degree of skill should be developed in each of them."¹ Silent reading demands only the first two of these four tasks: understanding the intended meaning of the author and responding sensitively to the mood he has tried to establish. Oral reading in addition, calls for an

¹Helen M. Robinson. *Oral Aspects of Reading*, p. 7. University of Chicago Press, 1955

authentic interpretation of the ideas, viewpoints, and feelings of the writer to a listening and responsive audience. Oral reading is a communicative art; the reader is a middleman, an intermediary responsible first for absorbing the meanings and the moods intrinsic in a selection and then for communicating them sympathetically and clearly to his listeners.

To clarify still further the four basic processes involved in oral reading: The first two tasks of grasping the intrinsic meanings and mood which the author intended to convey are *intake impression, absorption*. We may say that the reader is here charging his battery, building up an inner drive for his subsequent oral reading. The reader can "get a charge" out of his reading only as he gains a full grasp of the meaning as a whole, senses the motivations that led to the writing, notes how the writer has delimited or qualified or enriched his ideas, and reads between the lines to see what the author has suggested or implied without a straight-forward statement. In so doing, the reader must note the precisely chosen, graphic words that are so important in highlighting the fundamental meanings and feelings which the writer wished to convey. We teachers cannot overemphasize the importance of our pupils' getting a clear and accurate and thorough impression out of their preparatory silent reading. Without adequate expression, we cannot expect adequate expression. Often, after a silent reading lesson on a moving or impressive selection, the teacher should select a key passage or two and read orally in such a way as to bring out the pathos, the inspiration, the significance that a few graphic words can convey. It is as pupils are shown an

author's way of trying to impress his readers with his theme, his convictions, his logic, or the emotions he is trying to induce that they come to understand the value of a thoughtful and open-minded study of printed materials so as to give their authenticated impressions to their listeners.

It is in the last two tasks of conveying an author's ideas and feelings that artistry comes into play. Here the reader must have come to feel a real eagerness to share his impressions; he must be sensitive to the nature and interests of his listeners so that he can impress them and appeal to their interests and feelings; he must know how to be effective: having the ability to highlight ideas through emphasis and subordination, through showing transitions clearly, through phrasing and voice inflections to give a sense of continuity, to build up a climax with restraint yet with power, to modify his rate of reading and the modulations in his voice to suit the ideas and moods he is portraying. *He* should not be conspicuous; the meanings and moods should.

Again to quote W. S. Gray: "Today oral reading is considered to be (1) an instructional and diagnostic instrument, (2) a useful art in communicating ideas to others, and (3) a fine art which conforms to certain aesthetic standards." (*Ibid*, page 7.) Here we shall consider only one of the several instructional uses of oral reading: its contribution in the early phases of learning to read. Until a child enters school, language is an oral matter as he either speaks or listens to the speaking of others. It seems natural, therefore, that a child should "speak" the message that printed words convey; and oral reading

may be said to be a bridge between familiar spoken words and their still unfamiliar printed equivalents, between spoken sentences and the same sentences in print. All primary teachers make much use of experience charts consisting of the sentences which pupils have dictated and which they later read. Here the association between children's speaking and reading is very evident. Also, oral reading in these early stages helps the teacher to check on the degree to which pupils are mastering a sight vocabulary and sentence meanings.

In later years, too, oral reading may be a check on a pupil's reading ability. For instance, the teacher may ask a new pupil to read aloud from a series of readers arranged in order of difficulty as when a seventh grade pupil reads orally from a fourth, fifth, sixth, and seventh reader in turn. When he begins to miss several words in a paragraph from one of these readers, the teacher will have a fairly accurate measure of his instructional reading level and will have some idea of the nature of any reading deficiencies he may have. Or, the teacher who is trained in expert diagnosis will use oral reading as she seeks the nature and cause of a pupil's reading difficulties. To the diagnostician, oral reading reveals trouble with word recognition, a deficient sight vocabulary, and poor comprehension, for instance.

Important as is oral reading as an instructional and diagnostic instrument, much more vital is its use for communicating ideas to an audience, as when a child finds a story he wants to share with his classmates. Every teacher finds frequent occasions when passages are read aloud so as to bring information or entertainment to a group of listeners. She herself should do

much reading to her pupils: clippings, articles, letters, passages or stories that are valuable and interesting to pupils but too hard for them to read, favorite poems. I personally would favor the teacher's reading something worth-while to her pupils every day of the school year.

When pupils communicate ideas to their classmates through oral reading, the materials should nearly always be entirely new to the listeners and not available to them except through hearing someone read them aloud. The reader may be reading a production of his own; for example, an original story or poem, a report on his outside reading or an independent experiment, his editorial for the school newspaper, a news account. Such materials he is likely to read with verve and gusto.

Most of the materials, however, will be in print—materials restricted to the eyes of the reader so that he has something fresh and new to offer his listeners. Then there is a vital listening situation; then the reader has genuine reason for reading fluently, clearly, discriminatingly in terms of emphasis and mood. He may even hold a private rehearsal so that he can read with true effectiveness. Audience situations occur under some such circumstances as these: reading a choice excerpt from a pupil's library book, a favorite or newly discovered poem, a clipped rib-tickling joke, a newspaper editorial bearing on a problem currently under the class's consideration, a passage from the encyclopedia or a parallel reference that offers information for which there had been vain search.

It is possible to have a good audience situation even when a group has already read a selection silently. Pupils enjoy listening to hear which passages have been

best liked by various classmates, to have the fun of hearing some lively or humorous conversational excerpts read aloud in lifelike fashion, to be ready to pantomime the action portrayed in dramatic portions that a classmate has selected to read. Throughout the grades and high school, there will be found certain selections that are so amusing, so venturesome, or so beautifully written that the pupils thoroughly enjoy reading them aloud. They should have this opportunity.

The third use of oral reading, that of treating it as a fine art, is especially important in the junior and senior high schools. Gifted pupils, in particular, should work for precision in their speech, complete surrender to the mood and feelings that the author portrays, and artistic communication of these to the listening audience. In the first place, the pupils should turn to fine recordings and television programs where experts like Charles Laughton read plays and stories. In their own reading, they should seek passages that reflect strong feelings of mirth, despair, anger, joy, or melancholy and try modulating their own voices so as to reflect these feelings. Conversational parts are good as a beginning. Speeches by statesmen and civic leaders who are pleading a cause call for a careful highlighting of the main points in the discourse. Here the artistic reader will seek for the very special words that the speaker chose to stress his theme and impress his mood, the chief arguments and pleas he presented; the reader may even go to the library to learn further about the circumstances that prompted the speech and to determine the speaker's underlying purposes and his general background. Only thus can the oral

reader do justice to the shadings in meaning, the points of emphasis, the mood controlling the speaker at the time. Another excellent type of material that calls for very sensitive interpretation is found in plays, where the interaction of each character's motives and deep-set emotions must be revealed more through voice than through action.

In working with teachers, I have found choral speaking and oral reading of poetry to add immeasurably to that subtle thing we call "reading with expression." We start with short rhymes where ideas and moods are simple and uncomplicated; for these, we try out various interpretations to see which voice inflections and tone qualities, which rate of enunciation, which word groupings will best do justice to the meanings and moods implicit in the rhyme. We work for continuity and contrast in ideas. Later we go to more mature poems that artistically utilize rhyme, meter, melody or dissonance of words, and a nice and delicately sensitive choice of words to give exact connotations. A few brief quotations may reveal the fine touch that a true poet uses in trying to share his impressions with his readers. Even young children can imaginatively share Eleanor Farjeon's pleasure in the kitten who has a *giant* purr and a *midget* mew" and with Elizabeth Madox Roberts silently listen to the sleeping hens up on their perch:

One of them moved and turned around,
Her feathers made a ruffled sound,
A ruffled sound, like a bushful of birds,
And she said her little asking words.
She pushed her head close under her wing,
But nothing answered anything.

Elinor Wylie conveys silence of another sort in the snowy aftermath of a storm when there are "windless peace" and

"soundless space" for those who walk in "velvet shoes." Poe, our artist of mood, induces melancholy and suspense through "the silken sad uncertain rustling of each curtain" while Tennyson shares the strength of his great sorrow in "Break, break on thy cold gray stones, oh sea." Or note the savage turmoil in Edward Sill's vivid and economically-worded picture of conflict: "In it raged a furious battle, and men yelled, and swords shocked upon swords and shields" and, in the very next line, his account of ebbing strength and impending defeat: "A prince's banner wavered, then staggered backward, hemmed by foes."

In the beginning, you will recall, I said that I was greatly concerned because so many Johnnies and Jennies who can read *don't*, and that I believe oral reading to be a partial but potent aid in building reading interests and tastes. It seems almost certain that wisely administered oral reading has a significant role in arousing enjoyment, inducing liking, and elevating tastes in literature. If from kindergarten through grade twelve, Johnnie and Jennie frequently hear their teacher read enticing parts of books suitable for them to read, listen to her read whole books that are cur-

rently appealing but too difficult for them to read for themselves, enjoy many and varied poems that she reads aloud, or hear her read choice bits for all kinds of books and periodicals, they will almost surely look upon reading as a pleasure and a privilege. If teachers of young children make sure that children are not pushed, but see that they succeed in their reading from the beginning; if pupils are helped to read with fluency and understanding whenever they do read aloud, a favorable attitude will undoubtedly be the result. If no teacher at any level ever makes oral reading a routine activity or has her pupils read aloud materials that lie on the desk before each member of the group, if oral reading is always made a process of sharing information and pleasure in a genuine audience situation, oral reading can perform its function of communication from printed page to the reader, and from him to his listeners. If teachers help pupils to become effective in responding to the intent of the author by giving help in speech, by providing practice on ways of emphasizing ideas and reflecting moods in the materials they read aloud, oral reading can be a potent and expanding factor in building permanent interests and high-grade tastes.

Books and Children's Creative Expression

A child's book may serve a multitude of functions. Through its pictures, a book may arouse the very young child to the degree that he wants to know what the symbols mean. What child has not asked, "What does it say?", when he saw the brilliantly colored drawings used by William DuBois in *Lion*?

A child's book may increase the child's curiosity about something he sees every day, as in *Red Light, Green Light*, by Margaret Wise Brown (Golden MacDonald, pseud.). A book may help a child solve his problems by showing how other children solve their problems. This, in turn, may help the child see how basic certain problems are to all cultures. Fine examples of these two concepts may be found in *Henner's Lydia*, by Marguerite de Angeli, and *In Henry's Backyard*, by Ruth Benedict.

A child's book may give a part of the great store of information the child may need for his daily communication with others. He may learn of the seasons, and the growth of cities from *The Little House*, by Virginia Lee Burton. A book may help a child laugh. What a valuable part humor plays in the child's world! Watch him enjoy *Thidwick the Big-Hearted Moose* or *If I Ran the Zoo*, both by T. S. Geisel (Dr. Seuss, pseud.). Perhaps most important of these, a child's book may stimulate his imagination, develop his sensitivities, and encourage his creative thinking. These three ideas are taken as one, not because they describe a single side of a child, but because they are bound together by the most intensive feelings of the child.

When these intensive feelings are freed, and this can be done with a book, they find expression in an unending variety of ways which may include the invention of a new word, a humorous meaning to a daily ritual, a clever combination of phrases, a fresh awareness of the small things which are a part of his existence and, therefore, easily over-looked, a story through which the child releases much of his own feelings, or perhaps a poem which shows clearly the child's sheer fascination by words that sound alike. What an infinite number of ways the child may express himself, if only his feelings are freed! This seems to be the rising curtain that releases the child to light up the sky with a fresh idea.

Let us place a child in a permissive atmosphere, where he has the time and materials to use as he chooses. Let us say the child will receive encouragement as he works, and will be shown a sincere respect and admiration. Under these conditions, a child may or may not begin to express himself. We may lessen the negative possibility by adding one more ingredient: stimulation.

It is my purpose to show how that added ingredient, stimulation, may be used to encourage creative expression in children from first through fourth grades, although the "magic formula" may be applied to children of all ages. The stimulation was provided through a book I wrote, *Spring is Here*. It was designed to stimulate the imagination, develop the sensitivities and

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encourage the creative thinking of children in the five to nine age group. The amount of text in *Spring is Here* was kept to a minimum to take the interest span of the youngest child into consideration. The vocabulary was carefully selected to remain within the speaking vocabulary of the selected group, and the phrase structure designed to include rhyming and alliteration, both of which are fascinating to children. The topics covered in the book are familiar to all children, and since they are presented through text and in large, brightly colored pictures, they have even more of an appeal.

I met four classes of children, one from each of the first four grades, and talked with half of each class at a time. After I greeted the group, I held up a paper bag, and said, "There is something in this bag that you usually see every spring. It is a small animal. Can you guess what it is?" Immediately, the children were glowing with ideas. As soon as a child guessed correctly, I opened the bag and, amid "Oh," and "Ah," I pulled out a tiny chick.

Of course, the children were enthusiastic about talking of other things they saw in spring. During our conversation, I told the children that I had written a book to tell them about the things that reminded me of spring. Before the book was presented, I suggested that the children think of how they feel in spring, or remember different kinds of things they did in spring.

As the pages of the book were turned, I asked questions related to the text or pictures. These questions helped the children to fully explore their reactions to the ideas presented. When the last page was turned, the group was highly excited. They wanted to write their *own* ideas of spring! This

was the reaction I had hoped for, and it was the same for each of the four grades. All of the children attacked their materials with fervor; the results were most gratifying.

Read and enjoy the following impressions of spring. Of course, the original punctuation and spelling have been retained, for to alter any would be to alter the flavor of the child's writing.

Spring

So many new things happen in Spring, birds come back, flowers start to grow, leaves grumble and fall in the dirt, and they also start to grow.

The days grow longer and the nights grow shorter. Many animals and birds start to build new homes.

Ice starts to melt and water shows again.

So many new things happen in Spring.
David

David took his story to his teacher and pointed to the word, "grumble". He said, "How do you like the new word I made up? It's 'grumble', and I like the way it sounds, don't you?" I would have answered a definite "Yes", and thought, "David has reached an unusually high level of creative—imaginative thought for a second grade child. It is refreshing!"

How different the following two selections from third grade children are, yet how alike in their love of nature:

Spring

Once upon a time there was a flower that was very sad because spring would not come. every day he said Spring please come because every spring a girl and boy would go there but spring would not come. One morning the flower woke up he looked around and then he shouted its spring he said and that day the children came and played there and they lived happily ever after.

The end

Mary

Spring

I like spring because it gives me a
ping.

Way down deep inside with a Ding.

And when Spring comes I jump for joy
because it is like a toy. "Bing".

Sonny

The creative expression of children reaches an amazingly mature level in the fourth grade when the children have a more extensive background of words and meanings, yet are not hindered by the limitations of us inhibited adults. Consider the following selections chosen from the fourth grade.

Spring is here

Spring is here I feel cheer. We know
winter is no place near.

We here the birds sing its spring. Why
don't you sing?

I like to fish. soon, the fish, he'll be
on my dish.

Winter's gone away

Winter's gone, lets sing a song!

The sun shines out the flowers have
sprouts.

The bird love spring so thats why they
sing!

We go hunting for snakes. We
wouldn't like them on our plate.

Jack

Not having eaten snakes, I am inclined to agree with Jack—I wouldn't want them on my plate, either! A different approach to spring is evident in Martin's work:

One day I went walking in the woods.
It was nice the sky was blue. The grass was
green, the birds were singing, the wind was
as gentle as a fluffy cloud in the sky, and,
a cloud that was passing by looked like a
piece of ice cream in the cloud that fell
out of the cone.

As I was walking I saw a robbin in the
sky. Then I found myself in my own back
yard. Then I went in to eat. Then it got
dark so I had to go to sleep and I never
forgot this beautiful day.

The End

Martin

The last selection makes me want to
slip back in time and write "child-like"
again. It's lovely.

Spring is here

Spring is here

I feel like a shell,

In the ocean so blue

I feel like I am running pell mell,

Over the sand to you.

Spring is here

I feel like a bird,

Flying so high in the sky

While I'm flying I feel like I'm blurred,

Why oh why oh why?

Karen

As these fine examples of children's writing show, we may take any child; add the necessary workable materials; shower him with shouts of encouragement; wet him with the warmth of acceptance; mix well, and then spark him with books, and he will display the fireworks of a freedom of expression that will find its release in a clever, and yet sensitive flip of the phrase coin, or a feeling revealing combination of sentences that would meet adults with amazement.

Indeed, a book can do a fine job of stimulating children to write. This has implications which may be seen by the classroom teacher who knows the great value in allowing children to express themselves. She may employ any one of the vast number of ways a book may be used to motivate children to write. A brief description of five of these methods, which are applicable to both large group and individual work, follows.

A detailed description of a character in a book may be read, with a discussion of, "What kind of person is this?", to follow. The children will find great pleasure in writing a story or poem about this character.

The opening selection of a book may be read to set a mood or plot. The child may then write his own ending to the book. You will be surprised that on beginning may turn out to be a mystery story, and another, a travel story.

A series of pictures in a book may be shown, while the children think of how each picture could play a part in the story they would write. Equally as effective would be to show only one picture, and discuss its important parts. Then the children could write their feelings about the picture, a description of the scene, or a story about the outstanding element.

Even a book title may play a part in stimulating children. Show several books with provocative titles, and encourage a discussion of the different things about which the books may be written. Then, with a choice of titles, let the children write their own stories to fit the title. Can you imagine the variety of things children would write under the title, *And To Think That I Saw It On Mulberry Street*?

Since all children have some type of personal desire to do or be something different, it would be helpful if they had the opportunity to express their wishes. Chil-

dren may be encouraged to do so after they have heard a story in which they may identify themselves. After such a story is heard, a discussion of the concept that all people have these "secret desires" may aid the child in realizing that this is a healthy attitude. He then will feel freer in writing about his hidden hopes.

Add to these, many more suggestions, and classroom teachers will have an abundance of flexible, stimulating plans for encouraging creative writing. There would be only one word of caution; the ideas listed above have suggested stories or poems as the creative style of the child. These are only suggestions, so let the child be *your* guide, and in his own groping way, he will thank you for letting him be a more creative, sensitive person.

Suggested Reading

- Cooper, J. W., "Creative Writing as an Emotional Outlet," *Elementary English*, 28: 21-3, January 1951.
 Ness, V., "Encourage Creative Writing," *Instructor*, 60: 27, January 1951.
 Veatch, J., "When Teachers Set The Mood," *American Teacher Magazine*, 39:13, April 1955.
 Witty, Paul, "Some Values of Creative Writing," *Elementary English*, 30: 139-45, March 1957.

WINTER'S GIFT

Slowly swirling with infinite grace
 It kneels at last before the throne of Beauty
 To offer in humble silence
 Its radiant splendor and virgin innocence.

Beauty will accept this token,
 For she knows that few things
 Equal the enchantment
 Of the first snow.

Janet Gregory
 Fairhaven Junior High School
 Bellingham, Washington

Spelling: Help or Hindrance?

Some years ago, Charlie Foster wrote a letter of application to a big New York firm. He met most of the requirements and might have been a good man in interview further, but he made one mistake. He spelled "coming" with two m's, and that was the end of him. His memory still lives in that office as a symbol of illiteracy. "Another 'two m's in coming' man! Don't they teach them anything in school any more?"

A spelling problem is highly personalized. It may exist without any obvious correlation; it may clear up almost by magic when necessary to further advancement; it may be the product of chronic mispronunciation; it may also, in its most serious form, be part of a pattern such as reading difficulty.

Almost axiomatically, poor reading and poor spelling go hand in hand. Even when much of the reading problem has been alleviated, the spelling may remain unchanged. The "why" of this common predicament defies easy analysis, for what may seem an obvious weakness in one youngster may not be apparent in another. Martha may continuously forget endings, —her past tenses seem always present tenses for lack of "ed." Steve may begin well, but grow increasingly irresponsible as he writes sentence after sentence without regard for word syllables. Jack may get good marks in a spelling lesson, but given that same list of words in phrase groupings later, may consistently misspell most of them.

Phonics have been widely discussed as

the answer to difficulties such as these, but let us pause and consider the intricacies of the English language. Long *a*, for instance, in its simplest form, should sound like *a* and be written like *a*. No such thing! These are some of the ways by which we write the sound of *a*:

ai as in pail
ay as in say
eigh as in eight
ei as in vein
ea as in break
ey as in they
a-consonant-silent e as in Jane

The weak speller has a variety to choose from. He may recognize the sound of long *a* (provided he is pronouncing the word correctly in the first place), but which of the seven ways shall he select? Just to confuse the issue, suppose the sound is represented by "ea as in break". Somewhere in his subconscious he must both accept and discard the fact that *ea* has different sounds of its own as in "eat," "earn," and "bread," as well as in "steak," which is what he wants. Certainly no one goes through every possibility; certain combinations must be automatically rejected and perhaps a choice of two remains. It is natural then, to write both and accept the one which looks more nearly correct. In the final analysis he will rely upon visual memory.

Every time a word is seen correctly written and in its proper context it helps to strengthen the habit of recognition through correct appearance and use.

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Handicapped readers have not cultivated this asset and long years of misspelling a word grooves a pattern of hand and mind that is difficult to eradicate.

In the vast field of homonyms we recognize an understandable spelling difficulty. The fact that "their" and "there" are pronounced the same may be facilitated through context, but unless the grammar of each is taken into consideration, visual memory again becomes the chief asset of the writer.

Rhymes may well prove to be an invaluable aid in spelling differentiation when words such as "waive" and "wave" both have the sound of long a but are spelled differently and have completely different meanings. The rhyming of "wave" with "save" rather than "waive" and "saive" will prove visually self-explanatory.

When a severe reading-spelling problem is first evaluated, the words may appear almost cryptographic; endings omitted, syllables added or forgotten, hit-or-miss combinations such as these actual examples:

tribrigh	canges
(Triborough)	(changes)
contidic	uxpreidnt
(contradict)	(ex-president)

With help in phonetics and syllables, these confusions change to phonetic misspellings which are readily understandable in terms of our language complexity, but unfortunately are not acceptable in terms of the educated man: weels (wheels), interfear (interfere), muscel (muscle). How will we make the final distinction in terms of the pupil? The determining factor must necessarily be "the look of the word". He should form the habit of using a piece of

scrap paper as he writes, trying out the various forms of words he has trouble in spelling. Visual memory must advise him to choose one and discard the others.

Spelling rules help, but the exceptions are so numerous that they tend to bewilder rather than help the weak student. Here are a few of the common spelling rules whose very consistency lies in their inconsistency, as indicated by the essentially qualifying words:

Words ending in y preceded by a consonant change y to i before a suffix, unless the suffix begins with i.

Words ending in y preceded by a vowel do not change the y when a suffix is added.

Many nouns ending in o form their plural regularly, by adding s.

Some nouns ending in o preceded by a consonant form their plural by adding es.

Most words ending in f or fe form their plural regularly by adding s; but some important words change f or fe to ve and add s.

So, when faced with a rule and a spelling problem—*think!* You can't do much else.

A poor speller may not be able to proofread his own work without patient guidance. Long years of inaccuracy have made him blind to his own errors. Dictation followed by careful scrutiny will do much to develop a consciousness of word structure, because listening has entered as an ally of the hand and eye.

Whenever a dictated word is misspelled such as "conculstion" for conclusion, it may be very helpful to have the pupil pronounce that word exactly as he wrote it. A sense of natural embarrassment coupled with a sense of the ridiculous will

reinforce a point that would otherwise remain obscure. This can be an effective technique.

"What did you want to write?"

"What have you written? Pronounce it—you wrote it!"

"Now let's write it correctly a few times. As you write the word, pronounce it carefully, listen to the sound of it, and look at it *well*."

A poor speller is not very likely ever to be a good speller, but he can learn to be an adequate one by remembering the very nature of his weakness and giving careful thought to what he writes.

One advantage of English is the fact that spelling can often be taught in word groups. With the help of prefixes and suffixes, the ability to spell one word can be expanded to many. Thus, "comprehend" can be used as the root of comprehensible, incomprehensible, comprehension, comprehensive, and comprehending. The simple "cook" with slight variations changes to cooker, cooking, precook, re-cook, overcook, cooked, uncooked, etc.

The remedial side of spelling calls for

individual analysis and ingenious strengthening of weak spots. What may be the solution for one may not touch the faults of another. By careful observation, persistence, and always working to establish correct habit patterns of the hand and eye, permanent improvement should become increasingly apparent. Improvement is a more realistic word than cure, and a more truthful one; for research in the field leads us to the probable conclusion that perfect spellers are born, not made. But poor spellers can most assuredly be made into better spellers; that we know.

There is no ready solution for the Charlie Fosters of today. Unfortunately business enterprise and successful men cannot afford the luxury of misspellings that flaunt a basic inadequacy. Words speak for the person who wrote them and what they say can be a very real help or an equally frank statement of weakness. The good habit patterns that we build today in our young Charlie Fosters will be welcome assets for the demands of a competitive world tomorrow.

POSTER

A poster called "Learn about Asia" is available free of charge from the U.S. National Commission for UNESCO, Department of State, Washington, D. C. This could be used in a reading corner with such books as *Young Fu of the Upped Yangtze* and *To Beat a Tiger* by Elizabeth Foreman Lewis, *Burma Boy* by Willis Lindquist, *Kim of Korea* by Norris and Lunn, *The Dancing Tea Kettle* by Yoshiko Uchida, *The Fables of India* by Joseph Gear,

My Friend Yakub by Nicholas Kolashnikoff, *Cobras, Cows and Courage* by Jean Bothwell, *Little Pear* by Eleanor Frances Lattimore, *My Village in India* by Sonia and Tim Gidal, or *Genghis Khan and the Mongol Horde* by Harold Lamb. November of 1957 is called Asia Month to be celebrated by the International Council of Museums and UNESCO. American children need to learn more about the people, culture, and art of Asia in a friendly atmosphere.

Louise Hovde Mortensen

And the Rains Came

No one who has not lived in the South-west with its long, dry seasons can appreciate the feelings that accompany the first rains. There is an easing of tensions, a gratitude, and a great joy. Every gutter and low place in the pavement becomes a wading pool. Children and adults splash about in the delicious dampness.

In our third grade we had been experimenting with words that help others to see what we see, and to feel what we feel. Then the rains came. . . .

This sampling from "stories" about rain show us that eight year olds can write, that they have many reactions and points of view, and if left to their own devices will develop as many facets of a subject as there are individuals in a class.

Here are the words of a boy who had waded and splashed until he was soaked to the skin:

It's raining today!
It's raining today!
Hurray . . . Hurray!
Clouds look like soapsuds
So fluffy are they.

Two little girls who had heard serious talk about drought and what it means to farmers and business men wrote:

Fall is over,
Rain is here.
I am glad that rain
Has come this year.

I am a little mountain
As dry as I can be,
And I wish the rain
Would fall on me.

A child who loves to dance observed what the drops did.

I watch the rain
As it tumbles down.
It pounces
And bounces
As it tumbles down.

A budding young naturalist expressed his reactions quite differently.

When I am coming to town
I watch the rain a'coming down.
It strengthens the plants,
And fills the holes
That belong to ants.

Several tried to tell what rain is like.

The rain looks like beads on a string.
The rain makes still pools.
The clouds are like sponge.
The clouds are smooth.

The rain is dropping coins on the trees
at night.
At school it sounds like little horses riding
on the roof.
The clouds are like smoke moving through
the air.

The rain is like twinkling stars
That are dancing down to me,
Like liquid, silver drops
Dancing down from Thee.

Miss Walsh is a teacher in the Unified Schools,
Claremont, California.

How Are Basal Readers Used?

Millions of copies of basal readers are being used in schools throughout the country. In order to collect information on the attitudes of school people toward some aspects of basal reader use, a questionnaire was sent to teachers, supervisors, consultants, and superintendents in many different types of schools in all 48 states and Hawaii in January of 1957. The findings are reported in this article.

Since the sample of schools was not a random one, it would be unsound to conclude that these proportions are truly representative of practices throughout the country. A sample of 474 responses from all 48 states and Hawaii, however, can be a useful indicator of practices.

The questionnaire was designed to offer as little resistance as possible to the respondent. It contained eleven questions, ten of which could be answered by check marks. A stamped self-addressed envelope was included. 615 questionnaires were mailed and 474 or 77.07% were returned. This was considered an adequate return.

The questionnaire read as follows:

1. Which plan do you use? (a) One series of readers basally (b) Two series of readers cobasally (c) Three series of readers cobasally (d) More than three series of readers for basal instruction (e) No basal readers (f) Other.
2. Which series do you use in your basal program?
3. When a reading group changes from one series to another, when is the change usually made? (a) At any opportune time (b) After the preprimers (c) After the primer (d) After the first reader (e) After the 2-1 or 2-2 readers (f) After the 3-1 or 3-2 readers (g) Other.
4. Who decides whether a pupil or group changes from one series to another, if a change is made? (a) Teacher alone (b) Teacher and supervisor or consultant (c) Consultant alone (d) Administrator alone (e) Other.
5. Do you use for supplementary reading the basal readers of any publishers other than the above?
6. At the primary grade level, are you satisfied with the two-level (2¹-2², 3¹-3²) editions of the readers?
7. At the intermediate grade level, do you believe that two-level readers (4¹-4², 5¹-5², 6¹-6²) are desirable?
8. Did or will the additional expenditure involved in two-level readers influence your adopting them in the primary grades?
9. Did or will the additional expenditure involved in two-level readers influence your adopting them in the intermediate grades?
10. Do you encourage use of the workbook which accompanies the basal reader?
11. How do you recommend use of the teacher's manual? (a) As the prescribed course of study (b) As a guide (c) Useful occasionally (d) Rarely useful (e) Other.

Results:

Plan used. Of the 474 schools in this sample, 69% reported using one series of readers basally. Comments made on the questionnaire indicated that 17.7% of these were varying their procedures so that it was doubtful whether a one-series plan was actually being used. Some of the varia-

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tions mentioned included different series at the primary and intermediate levels, varying practices in the different schools of one community, or even in different classrooms of one school, and the experimental use of a cobasal series in some classes. Eight percent of the single basal users took the trouble to specify that supplementary readers were an important part of their reading program.

That two series of readers were used cobasally was reported by 20.0% of the schools; 5.7% used three series cobasally, 5.1% used more than three series. We must be careful to interpret the data collected in the light of the foregoing findings, for the sample appears heavily loaded with single basal series schools.

Publishers. The materials used by the schools queried were many and varied, and all of the major publishers were reported, sometimes as single basal adoptions and usually in combination with other materials. Being used as single basic readers were the series of Ginn and Company, Houghton Mifflin and Company, Lyons and Carnahan and Company, Macmillan and Company, Row, Peterson and Company, Scott Foresman and Company, and Silver Burdett and Company. Twenty-nine other combinations were represented, including two, three, four, five, and six series combinations. In these groups were represented the readers of the American Book Company, D. C. Heath and Company, Laidlaw and Company, and the Winston Company, in addition to the readers listed above.

Changing Series. Teachers sometimes find that a group of pupils needs additional instruction at a given level. When a shift is made from one series to another by a reading group within a classroom, the data

showed that no particular level is favored for making the change. 40.1% of the respondents indicated that such changes were made at any opportune time, no matter at what level the pupils are reading. The schools which use only one series cannot make such a shift, and therefore 33.1% of the responses showed that no change is made. Other responses showed that 4.6% of the schools favored changing after the pre-primer level; 4.0% after the primer, 3.8% after the first reader; 2.5% after the 2-1 or 2-2 readers, and 5.5% after the 3-1 or 3-2 readers.

Decision to change. The decision to change a pupil or group from one series to another was apparently considered important enough to warrant the teacher's consulting with a supervisor, principal, or consultant in 51.5% of the schools responding. The teacher alone made the decision in 17.7% of the schools. In no case did the consultant or the administrator alone make the decision.

Perhaps it would be well to recall that most of the returns were from principals and supervisors, and so might be colored according to their beliefs. It is possible that in practice more such decisions are made by the teacher than these results indicate.

Supplementary reading. An overwhelming proportion of the responses indicated that the basal readers of publishers other than those adopted were used for supplementary reading. Only 5.4% of the respondents said that this was not common practice, while 92.5% approved of using basal readers for supplementary reading.

Two-level readers. Two-level editions of second and third readers have been on the market for several years. Apparently

they have been accepted by a majority of school people, for 89.9% of the returns indicated satisfaction with the two-level plan at the primary level, while 5.3% did not approve. A small number suggested the need for additional in-between books, even though this question was not asked. When the subject of the increased cost of two-level readers was considered, 85.9% of the returns indicated that cost did not influence their adoption in the primary grades.

One relatively new development in basal readers has been two-level readers at the intermediate grade level (4-1, 4-2, 5-1, 5-2, 6-1, 6-2). Opinions on the desirability of these books were 63.7% in favor, 27.2% opposed, with the remainder not answering directly. Opinions on the influence of the cost factor were somewhat different from those toward the primary level materials; 23.5% believed that the additional expenditure would influence their adoption, while 69.8% did not believe that cost would be a factor.

Workbooks. Workbooks which accompany basal reading programs constitute an important feature of the program, according to publishers. Single basal users are more likely to make use of this part of the program, for 91.4% of single basal reader schools reported using workbooks, while 76.3% of cobasal schools and 49.0% of tribasal and other schools use workbooks. Many of the affirmative answers specified that correct use of a workbook was important to its educational value.

Manuals. Teachers manuals are used in different ways in different schools. In 15.0% of the returns, it was reported that the manuals are recommended as a pre-

scribed course of study, while 68.1% of the returns recommended the manuals as guides. Their usefulness for inexperienced teachers was indicated in some of the responses. Other returns showed that they are recommended both as a guide and as a course of study. This accounted for 9.9% of the returns. Less than one percent of the responses suggested that the guides were useful only occasionally.

Conclusions:

Although it is recognized that the sampling of 474 schools cannot be considered truly representative of all schools, the following conclusions appear valid:

1. While many schools adhere to the single basal series plan, a considerable number is making use of books in other series. These are used as cobasal readers, to be used in conjunction with the basal series, or as supplementary readers, to give pupils additional practice in reading. The great majority of schools use basal readers for some supplementary reading.
2. When more than one series of readers is used for basal instruction, the change is made when it will benefit the needs of the child rather than at any predetermined reader level.
3. The change from one series to another is usually made after the teacher has conferred with a supervisor or principal, although in many cases the teacher alone makes the decision.
4. Two-level readers in the primary grades have won widespread acceptance. At the intermediate grade level they are not so well accepted, although many school people think they are desirable. The additional cost of these materials, while taken into consideration in many cases, has not prevented them from being adopted in most schools.
5. The workbooks which accompany basal readers are more likely to be used when a school adopts a single basal reading series. The likelihood of workbooks being used when two or three series of

readers are used is considerably less. The greater the number of basal readers used for instruction, the less likely the students are to use the accompanying workbook.

6. Teachers manuals have been accepted by most school personnel as an aid to teachers. While some schools use the manuals as the prescribed course of study, most consider them a guide.

RICHARD S. HAMPLEMAN

Comparison of Listening and Reading Comprehension Ability of Fourth and Sixth Grade Pupils

Background and Need for the Study

Listening may be defined briefly as the act of giving attention to the spoken word not only in hearing symbols, but in reacting with understanding.

Listening is recognized to be first and most basic of the four major areas of language development.¹ The development of listening ability in the young child makes it easier for him to learn to speak and, a few years later, to learn to read and write. Evidence of the primacy of listening is most readily observable in the difficulties deaf children have with language development.²

The quality and quantity of speech listened to by the child in his home environment affects his future language development in school. It is a well established fact that children who have listened to good speech patterns at home have the least trouble with language in school.³ It also has been shown that children with siblings develop poorer language habits than those children without siblings.⁴

In addition to the importance of listening in developing speaking, reading, and writing skills, it is a valuable aid to the child in learning all of his school subjects.

The majority of his instruction in all subjects is obtained by listening. He spends more time listening to directions, clarification of points by the teacher, and class discussion than he devotes to speaking, reading, or writing.⁵ Listening also predominates as a mode of learning to an even greater extent in the child's out of school activities.⁶

Historically, listening was of greater importance in the early days of our country. Much information gained was obtained only by word of mouth. As the sale and distribution of printed materials became more widespread, attention was focused upon the ability to read. This emphasis upon reading and neglect of listening has characterized most of our teaching up to the present. A renewed interest in and attention to listening ability began with the advent of radio and was strengthened by the coming of sound motion pictures and television. Only in recent years have we come to realize that we need to train the child to become a more proficient listener. The problem of understanding and inter-

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preting what he hears becomes more acute as he is increasingly bombarded by conflicting ideas through mass media.¹

Listening, along with reading, is classified as a receptive language arts skill. Perhaps it is because they are both on the receiving end of the communication process that for many years they have been considered to be passive in nature. Leaders in the field of reading discovered years ago that a child learned to read to the extent that he was able to actually bring a combination of experience and intelligent thought to the task at hand. A similar awakening has taken place only recently in the field of listening. Skill in listening and reading both require that active thinking be applied to symbols heard or read. It is at this point, where intelligence must be applied to symbols, that listening is distinguished from mere hearing and reading from mere seeing. It is here that we discover the focal point to attack in helping children to listen better. Children need to be assisted to use the proper techniques for applying intelligence to that which is heard.

Little attention has been devoted to improving the listening ability of children. This has been true in spite of the greater amount of time people devote to listening and in spite of the fact that listening is of greater importance as a mode of learning throughout the elementary school than is reading.² We have assumed that children either know how to listen already or that they will acquire this ability naturally. However, several studies have indicated that listening ability is not very efficient.³ If listening ability can be improved, and some studies have indicated that it can be, it would appear that listening ability as a

mode of learning need not lose its superiority over reading ability at the junior high level as it appears to do now.

Listening has been neglected, not only as an area of instruction in the schools, but as an object of research study. Anderson⁴ reports that there have been over 3,000 studies of reading in contrast to 175 of listening. Of these 175 studies, only about 50 may be classified as research. Results of these studies of listening have often been conflicting or inconclusive. Most of them have been performed with college students and adults as subjects. There is great need for more studies of listening, particularly with elementary school children as subjects.

Conclusions from Related Research Studies

The following conclusions from the numerous research studies reviewed may be tentatively stated:

1. Listening comprehension seems to be definitely superior to reading comprehension in Grades 3, 4, and 5.

2. Reading comprehension seems to be only slightly superior to listening comprehension beginning approximately in Grade 7 and continuing up to the adult level.

3. Most of the studies which show reading comprehension to be superior to listening comprehension use recordings or radio presentations for their listening groups. In face-to-face listening situations, therefore, the two modes may be equivalent in effectiveness. This conclusion may not be safely drawn, however, from present research.

4. Listening comprehension is superior to reading comprehension with easy material. Reading is superior to listening with difficult material.

5. Listening comprehension is superior to reading comprehension with subjects of low mental ability. Reading is superior to listening with subjects of high mental ability. The two modes are about equally effective for those with average mental ability.

6. Listening comprehension seems to be at least equal to or superior to reading comprehension in tests of delayed recall.

7. Conclusions from these studies must be accepted with some reservations. Procedures and materials used varied widely.

8. There were no studies found which compared listening comprehension with reading comprehension on passages of varying length.

Purpose of the Study Here Reported

The purpose of this investigation was to compare listening comprehension ability with reading comprehension ability of fourth and sixth grade children as this relationship was affected by differences in mental age, chronological age, grade level, difficulty of material, length of passage, and sex.

Selection of Schools

The four elementary schools of Macomb, Illinois, which had a fourth and sixth grade in each and four of the nine elementary schools, selected at random, in Galesburg, Illinois, were selected as the schools to be used in the study.

Selection of Subjects

There were 490 pupils in grades four and six of the eight schools selected. Thirty-two of these pupils were eliminated because of hearing or vision defects; 59 pupils were eliminated because they were absent when one or more of the tests were administered; and 95 pupils were eliminated to equalize the size of the eight sub-classes to be studied.

Tests Given

The *California Test of Mental Maturity, Non-Language Section* was selected for the test of mental ability because it

did not emphasize unduly either the reading or listening mode of presentation. The co-efficient of reliability of the test was .92.

The test selected for measuring the listening and reading modes was the paragraph comprehension section of the *Durrell-Sullivan Reading Achievement Test, Form A*. Passages 3 through 7 were used as the measure of easy material. Passage 8 through 12 were used as the measure of hard material. This test was termed the "Power of Comprehension Test" in this study. The readability index, described by Lorge, showed the easy material to be 6.05 and the hard material to be 6.47. The co-efficient of reliability quoted by the authors for the test as a whole was .94.³ All passages consisted of high interest factual narrative material. The test used was made up of five 5-choice multiple-choice questions for each of the 10 passages.

A test of listening and reading modes for passages of varying length was constructed by the author. The material presented was obtained from Beals' *Buffalo Bill*. This was highly interesting story-type material arranged in five passages of 100, 250, 400, 550, and 700 words in length. The computed readability indexes were 4.56, 5.00, 4.64, 4.69, and 4.48 respectively. The test questions were patterned to measure the same skills as those in the Power of Comprehension Test. Again, five 5-choice questions were used for each of these passages. This test was called the Length of Passage Test.

Administration of the Tests

All of the tests were administered in October and November of 1954. The author administered the Power of Compre-

hension Test as a listening test to a random half of the boys and girls in the fourth and sixth grades of one school while an assistant administered the same test as a reading test to the other random half of the two grades. The same procedure was followed with the Length of Passage Test one week later, with the same pupils taking both tests by the same mode, listening or reading. Rate of speed for administering the listening tests was 145 to 150 words per minute in a face-to-face classroom listening situation. The passages were read to the subjects only once, followed immediately by two readings by the test administrator of the questions and possible answers. The reading group was allowed the same amount of time that it took the listening group to finish.

Statistical Techniques Used

Differences in score values for reading or listening were analyzed as they occurred with the variables of sex, grade level, difficulty of material, and length of passage. The data were analyzed by using the analysis of variance and covariance techniques to determine whether there were any significant differences. The 1 per cent level of significance was used for rejecting the null hypothesis that there were no differences between the means or variances of the groups.

Design Used

A factorial design with a split-plot nature was used for the analyses. The split-plot nature of the design is evidenced in the comparisons made between the easy and hard materials of the Power of Comprehension Test and between the passages of varying length of the Length of Passage Test. The nature of the design required

that all subclasses be equal; in this study the number of pupils in each subclass was 38.

The relationships of the Power of Comprehension Test scores and the Length of Passage Test scores with mental and chronological ages were investigated and analyses of covariance were made where necessity indicated. That is, for each of the first two variables, mental and chronological age were statistically controlled, either separately or simultaneously, when it was necessary.

Findings

1. Sixth grade pupils are significantly superior to fourth grade pupils in both listening and reading comprehension.

2. Listening comprehension is significantly superior to reading comprehension for fourth grade pupils, sixth grade pupils, boys, and girls.

3. Easy material is more readily comprehended than hard material by fourth grade pupils, sixth grade pupils, boys, and girls.

4. For fourth and sixth grade pupils, listening comprehension shows a greater superiority over reading comprehension with easy material than with hard material. Had the materials employed in this study been even more difficult, it is possible that reading comprehension may have been shown to be superior for such material.

5. Boys are superior to girls in comprehending the hard material in this study. However, although this result may reflect a true difference between boys and girls on hard material, it may indicate only that the hard material contained more information of interest to boys than to girls. No definite conclusion on this point may be drawn from the results of this study.

6. Varying the length of passages of story-type material produces no apparent differences in the ability to comprehend such passages.

7. The relationship between listening and reading comprehension does not appear to be altered by length of passage.

8. An increase in mental age and, to a lesser extent, chronological age decreases the difference between listening and reading comprehension.

Recommendations

The following recommendations are suggested from the findings of this study:

1. More attention should be given to oral-presentation of subject-matter materials with elementary school children, especially those with lower mental ages.

2. Comprehension of meaningful prose, as affected by length of passage, needs further study, particularly with informational material. Such study might show that longer passages are more difficult to comprehend than short ones. The fact that no differences seemed to appear in this study may have been due to the story-type material used on the Length of Passage Test.

3. Further research is needed to discover whether boys actually surpass girls in the comprehension of difficult material, or whether the boys' superiority in this study may have been caused, instead, by the fact that the difficult material was better suited to the interests of boys.

4. The factor of interest in materials should be the object of future research. Several studies, including this one, have implied that interest may be a more important factor in comprehension than the variables studied.

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TIME OUT FOR TAFFY

Proof of a man's best friend is my dog, Taffy. She's a beautiful full-bred genuine mongrel. She's a wonderful companion and watchdog. If anyone should attempt to enter my house at night, beware of Taffy hiding behind the couch!

Taffy is, also, a very well-trained dog. If I should call her to come downstairs, Taffy wouldn't even bother to turn over and sigh.

When it comes to eating, Taffy is tops, especially if it's steak or sirloin tip. Now when you come down to good old dog food from a can, Taffy's lost her appetite. Her dishes must

be cleaned daily and fresh water must be ready at her convenience twenty-four hours a day.

When Taffy's tired and doesn't want to be disturbed, she quietly retires behind the couch. Taffy is a very even-tempered dog. The only things that bother her are: the mailman, the deliveryman, the milkman, and the paper boy. Taffy has found the big arm chair by the piano suitable for sleeping quarters, away from those bothersome human beings.

Oh, for the life of a dog!

Philaine Katz
Holmes School
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Breaking The Lock-Step in Reading

Controversy over the ways of teaching reading continues to rage, fanned by both responsible and irresponsible publications on the subject. Teachers and parents are justly concerned as to whether boys and girls *can* read. There seems to be less consideration of whether children *do* read, or *how* they read.

Getting to Know Them

What kinds of reading experiences are children having? In one first grade classroom twenty-five learners discovered that reading is an exciting adventure. Like all children, these came to school with differences in background and in ability to learn. Some needed many pre-reading experiences. Others showed they were ready to read by expressing their ideas clearly, interpreting pictures, listening to and comprehending stories, dramatizing with feeling and understanding, and by asking what the words said as they looked at books.

The teacher gathered information about all the children, not only by living with them in the classroom, but also through studying records, and conferring with their kindergarten teachers and with their parents. On what she learned about the children, she based the reading program.

Beginning to Read

For the children who had seemed to have reached the teachable moment, the teacher printed news items and directions on the blackboard each day. The following are examples:

We are going to the art room this morning.

Today we will play a new game.

Find a new toy.

It is hiding from you.

Jane has a new pair of red shoes.

Tom brought in a turtle.

Its name is Myrtle.

At first the teacher read the items to the children. Interest was high; it was fun to read things about one's self and one's friends. Soon individual children tried to read the printed items. They also showed keen interest in helping to plan and formulate news which seemed important to them. Here are a few items which developed:

We are planning for our mothers' party. Jill's group will tell us what they did yesterday.

Please wear your rubbers tomorrow. We will need them for our walk to the creek.

At 10:45 there will be an assembly program in the auditorium. The third grade will play a story.

If your library book is back, write your name here.

The first pre-primer of a basic reading series was introduced to the children who were reading the news. As soon as they had read it through they were given many individual pre-primers. These were placed on the classroom library table. They had been selected to meet the ranges of interest

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and ability represented in the group. There were stories of pets, airplanes, boats, children, the circus, and many others. The children were fascinated with the idea of "playing library." After browsing through many books, each child chose one to read. The teacher sat with the group to give help and direction when necessary and to supply the pronunciations and meanings of unknown words. Some pupils read only selected stories from their books, others read pre-primers straight through.

Growth is Continuous

Books were added to the library as individual abilities and progress were noted. Any child who could cope with primers and more difficult material had opportunity and encouragement to select those which fitted his needs and interests. The children became increasingly eager to take home books they had read or were reading. The teacher had held individual and group conferences with parents previously and had helped them to understand what was going on at school; therefore, the parents were ready to play their appropriate roles of interest and encouragement.

The teacher checked and recorded individual progress in both silent and oral reading activities. She asked herself:

- Does the child understand what he reads?
- Does he read with feeling?
- Does he remember what he reads?
- Is his sight vocabulary growing steadily?
- Is he making continuous growth in selecting books?
- Does he try to attack new words?
- Is he showing any signs of tension?

At regular intervals during each week the group read from books in the basic series. Having read many extra books while playing library, the children did not

need the step-by-step progression of pre-primer, primer, et cetera. None of the girls and boys in this group read the third pre-primer of the basic series. "That is too easy," as the children put it. Some of them were able to move from a pre-primer to a first reader because they had read so widely in other books. Before the end of the year, they could read books borrowed from the school library. They were able to read for information, and to share reports on interests in science and in social studies.

Some Need More Time

The children who were not ready to read as early as those described above were given varied experiences leading toward reading. They spent more time in playing-out nursery rhymes, in listening to stories and poetry, in retelling and creating stories, in relating experiences, in making puppets and playing with them, in responding to rhythms, in following simple directions, in playing in the doll corner, in building with blocks, and in reading experience charts which they had helped to develop.

Beginning reading for them was based on action and on first-hand experiences. For example, after playing a running game, the teacher asked, "What do we do when we are in a hurry?" The response was, "Run". As the printed word *Run* was shown, the teacher said, "This tells what we do when we are in a hurry." Other action words were introduced with appropriate questions or comments. Following a story play in which the wind blew hats away, the group saw purpose for reading, *Run and get your hats*. Thus reading took on meaning; they enjoyed it and were always eager to do more.

Book reading was undertaken when this group showed more maturity. As time went on and they realized that they were really reading, they asked to "play library" as they had seen the other children do. At no time were they pushed beyond their abilities or subjected to pressures; therefore, they found reading to be an interesting, stimulating, successful experience.

As the year went on all these first graders showed increasing ability to read widely, independently, and meaningfully. Twenty of the twenty-five were able to proceed without following the steps prescribed in the basic series—pre-primer (1, 2, 3), primer, and first reader. At the close of the school year, twelve of the group were reading with ease and understanding books on second, third, and fourth grade levels. Eight were reading at first grade level, four at primer level, and one at pre-primer level.

We Learn What We Live

Parents and teacher were learning, too, as they helped children to select reading materials suited to individual abilities and needs, reading which really extended experience. Adults became aware that for children pages in books can bring to life the beauty of a sunset, the sound of whispering leaves, the feel of a cuddly toy, the fragrance of fresh rain, and the taste of chocolate cake.

Reading means much more than the ability to recognize, sound-out, and pronounce words. To enjoy the printed page one must be able to feel and to understand what the author has attempted to express. Reading should enhance the lives of children, and lead them to become gleaners of facts, seekers of truth, and searchers for things unknown.

It is important not only that children *can* read, but that they *do* read.

PUSSY WILLOWS

Pussy willows small and grey,
Fuzzy as a cat,
You can't see their little eyes,
Or where their tails are at!

Their purr is very silent,
Their paws are very small,
Their eyes are shut so very tight,
Their ears aren't there at all.

I like the pussy willows,
They're soft as they can be,
I find them for the teacher,
And she is proud of me!

Susan Bolef, 5th Grade

MISTER MARCH WIND

Oh jolly Mister March Wind,
You are so very strong,
You whistle through the tree tops,
You make a merry song.

You blow the dust in circles
You blow it round and round,
You make our hats blow up so high
And roll across the ground.

Oh tell me, Mister March Wind,
Why are you so mean?
You try to blow us off the ground
And you can not be seen!

Susan Bolef, 5th Grade

All from Upper Merion Township School
District, King of Prussia, Pennsylvania.

Pioneers in Reading, IV: Walter F. Dearborn

Walter Fenno Dearborn was born on July 19, 1878 in Marblehead, Mass. His undergraduate and early graduate work was done at Wesleyan University in Middletown, Conn., where he received the A.B. degree in 1900 and the A.M. degree three years later. In 1905 he was awarded the Ph.D. degree in educational psychology by Columbia University upon completion of a thesis entitled the *Psychology of Reading*. The experimental work on which it was based included new techniques for photographing eye movements during reading. One of Dr. Dearborn's first subjects was Edward Lee Thorndike.

Post-doctoral studies at Gottingen, Heidelberg, and Munich resulted in Dr. Dearborn's receiving the M.D. degree from the University of Munich in 1913. He was one of the few American psychologists to hold doctor's degrees in both psychology and medicine.

Following completion of graduate work at Columbia, Dr. Dearborn served at the University of Wisconsin as instructor (1905-1907) and assistant professor (1907-1909) of educational psychology. From 1909 to 1912 he was an associate professor at the University of Chicago. In 1912 he accepted an assistant professorship of education at Harvard and in 1917 became professor of education, a position he held until his retirement in 1947. It was in 1917 that he established and became director of the psycho-educational clinic in the newly founded Graduate School of Education. During his many years at Harvard he enjoyed the af-

fection and confidence of the university's distinguished president, Abbot Lawrence Lowell.

On one occasion when the writer was a beginning graduate student, he innocently responded to an announcement in the *Harvard Gazette* that the president would be at home to students for tea on Sunday afternoon. He was duly ushered into Mr. Lowell's back parlor to discover, to his consternation, that only a pourer and Mrs. Henry Lee Shattuck (then treasurer of the university) were having tea with the president. While the writer sat more or less on the edge of his chair drinking tea and wondering what the other 8,000 students in the university were doing at the moment, Mr. Lowell politely inquired about his program of studies. Told that he was working in the field of educational psychology with Professor Dearborn, the president exclaimed, "Yes, I know of his fine work." Then, moustache working vigorously, he expressed gave doubts about the feasibility of scientific measure-



Walter F. Dearborn

ment in education. "It is like trying to measure the width of Massachusetts Avenue with a fish," he concluded, as his eyebrows rose and fell. He drew out the word "fish" to emphasize the inexactitude of instruments used in educational measurement. Of Dr. Dearborn, however, he had only the highest praise.

Dr. Dearborn helped to train many students who were later to become well known in psy-

Mr. Davis is Professor of Education and Director of the Education Clinic Hunter College in New York City.

chology and education. Among these are Leonard Carmichael, noted research psychologist, former President of Tufts University, and current Executive Secretary of the Smithsonian Institution, and Donald Durrell, former Dean of the School of Education of Boston University.

In 1947 Dr. Dearborn became professor emeritus at Harvard. Being active and in good health, he accepted a position as professor of psychology and director of the psycho-educational clinic at Lesley College in Cambridge. He remained in this position until he suffered a severely crippling cerebral hemorrhage. He died at St. Petersburg, Florida in 1955. His former students and colleagues have established a memorial collection of books in the library of the Graduate School of Education as a token of their respect and affection.

Dr. Dearborn's outstanding contributions to research were undoubtedly his original investigations into the nature of binocular eye movements in reading and the development of apparatus for fundamental research in this field. During the 1920's and early 1930's, he headed the Harvard Growth Study, a longitudinal investigation of the physical and mental growth of a group of school children in metropolitan Boston. Many doctoral dissertations and articles and two books have reported the findings of this study. One of these, *Growth of Public School Children*, appeared in 1938; the other, co-authored with John W. M. Rothney, is *Pre-*

dicting the Child's Development (1941). In the 1930's Dr. Dearborn worked closely with Dr. Adelbert Ames of the Department of Physiological Optics at Dartmouth College on the relationship between visual anomalies, especially aniseikonia, and ability to read. In 1947 Dr. Dearborn published with Dr. Carmichael a book entitled *Reading and Visual Fatigue*, which reported experimental findings that the authors had accumulated over some time.

Like most psychologists of his day, Dr. Dearborn participated actively in the development and use of tests of general mental ability. In 1920 he published the *Dearborn Group Tests of Intelligence* and in 1928 a book: *Intelligence Tests—Their Significance for School and Society*.

During his many years of teaching, Dr. Dearborn developed in the thousands of students and teachers who attended his lectures an understanding of the bewilderment and frustration experienced by school children who cannot learn to read with ordinary instruction. Unquestionably, his greatest contribution to education lay in the help he was able to bring to these children through their teachers. Curiously enough, though he wrote with clarity and charm, he lectured without the organized fluency characteristic of some distinguished professors. But his kindness, tolerance, and gentle encouragement remain in the memories of those who knew him.

WHEN JOHNNY'S BEGINNING

MIONA WILKINSON

Johnny will learn, and Johnny will grow.
Johnny will read and love it;
But don't tear apart the pretty word
'till Johnny's seen the beauty of it.

The snow, the bird, the flower, the cat,
The puppy, the pony and Mother—
These are so much better
Than a and ā, and ē, and ě, and
ō, and ō,
Or sound of any letter.

What's pretty about a beginning c;
Or a short a, or an ending t,
To cause a fellow to love it?
But a cat, a whole cat, with
its fur and its purr—
He'll remember the softness of it.

Johnny must love it
If Johnny's to grow.
And who ever loved
A long or short o?

Windows on the World

The Popular Arts in the Classroom

Edited by IRIS VINTON

*National Library Week—
March 16-22, 1958*

Another "week" has entered the galaxy of weeks set aside to honor someone or to celebrate something. It is National Library Week.

Although the device to focus public attention upon a particular subject during a seven-day period has no doubt been done to a fare thee well, it is still tremendously effective. Wide interest is whipped up for a time, even though it may sink again as quickly as an ill-baked soufflé.

Many of these special weeks come and go each year without leaving any lasting impression on anyone except the public relations people who, having got one of them out of the way, must immediately begin thinking how to recapture the public for 168 hours next year.

But it is the sincere hope of the American Library Association and the National Book Committee, sponsors of the event, that National Library Week is going to be different. In focusing on books and reading from March 16 through 22, they believe that the nation-wide interest aroused will continue throughout the year.

There is point to this belief. After all, reading or even the purchase of reading matter can scarcely be confined to one week out of fifty-two.

With the slogans, "For a Better-Read, Better-Informed America," and "Wake Up and Read!" National Library Week launches a campaign for making communities throughout the United States book conscious. It is a drive to make families aware that book-ties may be far more lasting than cook-ties for holding a family together.

It is about time, too, that we woke up and did some reading when a good sixty per cent

of the adults just don't read books; only a fifth of the people will walk half a mile to a public library; and the number of those who own books is infinitesimal compared with our vast and growing population.

So long as the book, the written word, remains the root from which education stems, then book reading is of first importance. It should be of primary concern to us, for as a nation we can stand or fall by our education or lack of it.

Around 1723, the Scots were making quite a stir in the world, in one way or another. John Macky, an agent of the British government, was sent to do a bit of scouting to try to discover to what the Scots owed their influence. In *A Journey through Scotland*, Mr. Macky observed:

"The Scots have made a great Figure Abroad, than any other Nation in Europe; this hath been generally ascribed to the Barrenness of their Country, as not being able to maintain its Inhabitants: But this is a vulgar Error, for it's entirely owing to the Fineness of their Education. A Gentleman in *Scotland*, that hath Four or Five Sons, gives them equal Education."

In the 18th Century, the world was impressed by brainpower, even as it is today.

Bookish Activities

Service and civic clubs and other organizations are cooperating with the sponsors to bring National Library Week before their own members as well as publicizing it generally through book events, such as fairs, festivals,

Miss Vinton is Director of Publications for the Boys' Clubs of America. She is also the author of many books, stories, and plays for children.



Iris Vinton

exhibits, lectures, spots, and programs on local radio and TV stations, and many other promotional activities.

The schools have an opportunity of getting across to children and parents the fact that reading can be fun as well as educational. They can help mothers and fathers, through their children, to become acquainted with books.

Charges are made with great abandon against TV and other mass media. All these things take up our leisure time, people say. "No time to read anymore," they cry.

I don't believe it, frankly. All these Twentieth Century things give grownups, and youngsters as well, what is commonly known as an "out." It affords a ready-made excuse for allowing themselves to be spoon fed entertainment (indefinable term) during countless leisure hours.

No one could be much busier these days than a little eleven-year-old girl, Anna Green Winslow, back in 1772. She stayed with her aunt in Boston to go to school while her parents were in Nova Scotia. But Anna found time to read. Excerpts from the delightful diary she kept for her mother and father appear in that excellent collection, *Diary of America*, edited by Josef and Dorothy Berger (621 pp. New York: Simon and Schuster, 1957. \$6.95) Two paragraphs of little Miss Winslow's entry for March 9, 1772, are typical:

"I think this day's work may be called a piece meal for in the first place I sew'd on the bosom of uncle's shirt, mended two pairs of gloves, mended for the wash two handkerchiefs (one cambrick), sewed on half a border of a long apron of aunts's, read part of XXIst chapter of Exodus, & a story in the Mother's gift.

"It's now tea time—as soon as that is over, I shall spend the rest of the evening in reading to my aunt. It is near candle lighting."

Almost every day Anna made a note of what she was reading, along with all her many tasks and school work. There was evidently en-

joyment in books for her.

With help the joy and fun of books as a part of everyday living can be recaptured for boys and girls in this modern age.

In Boys' Clubs over the nation, librarians and youth advisors have found that children like contests, displays, "live" exhibits, parties, shows, and other events involving books and reading. They have fun telling their contemporaries and frequently the neighborhood or the whole community about books through these various dramatic means. Two contests suggest openings for National Library Week:

Doranna Strathy, Librarian, Burrigle D. Butler Club, Boys' Clubs of Phoenix, Arizona, is running a contest on one of the day's liveliest topics—a race of jets.

"Colorful planets are placed on a blue backgrounded bulletin board," she wrote. "There are stars and a space station with the sign, 'Stop here to eat and refuel.' Embroidery floss dangles down for fuel lines. Reader's name is on his plastic jet. So many miles (books) to fly from one planet to another. Journey continues to Earth. The boys worked out the planets, signs, etc. I try for much participation. It's fun!"

Mrs. Marie Green, librarian of the Little Rock, Arkansas, Boys' Club carried on a program last summer, called, "The Postman Rings the Bell for Reading." A hung wall chart was drawn of the postman's route which led from the Post Office to each stop enroute back to the Post Office. There was a bakery, apartment house, letter boxes, super-market, drug store, etc. Each reader had a miniature letter with his name and address on it. He moved along the postman's route as he read the number of books required to leave his letter at the particular address. Each boy read ten books to join the Postman Reading group. During the summer vacation many of the boys read fifty or more books, and had active fun doing it.

The Committee on Educational Materials for Children of the American Friends Service

Committee, 20 South 12th Street, Philadelphia 7, Penna., issues packets periodically which are called, "Days of Discovery." These contain suggestions on things to do, games, songs, community service activities, recipes, and lists of books. The February-March packet has a project, "Valentine Seeds to Share with American Indian Children," that would be a natural to use as a book activity for Library Week.

A "Books for Migrant Children" as well as a stamp collecting project in the same packet could both be utilized as community service plus books and reading programs to promote Library Week. The "Days of Discovery" packets sell for 25 cents and are available from the address given above.

In any campaign "live" displays have always proved popular. Department stores often make their windows available for displays of arts and crafts. Several children engaged in painting, clay modeling, or other activity in a store window attract plenty of attention. If books on the arts and crafts, on artists and craftsmen are prominently displayed, they are sure to come in for their share of favorable public notice.

Some time ago, a department store put on in its auditorium a family camping show, with books scattered about among all the sports and camping equipment. Local men noted as tellers of stories of the wide open spaces took turns telling tales to boys and girls (and not infrequently, grownups). A special feature was the flapjack contest on Saturday in which various teams of fathers and sons competed. A good project for the PTA, cooperating with local stores.

Of course, the number of so-called gimmicks to rivet the eye on National Library Week are endless. A leader with teams of boys and girls can make a big event of distributing posters and fliers.

Then, children may cut out flip-ups to

wear. A safety pin, heavy drawing paper, and string are all that's needed. Cut a double disk as large as desired, leaving a hinge at the top. Punch holes in the disks and run a length of string through them. Knot one end of the string so that when the other end is pulled, the top disk flips up. Letter on the top disk, "I'M READING" and on the under disk the name of the book and beneath it, "WHAT ARE YOU READING?" Use the safety pin to hold the gimmick to the lapel.

Children shy and wary of most contacts with books, often find the familiar and delightful lure of gadgets irresistible. They snap at the bait and are caught. It's a wonderful discovery—books and fun so often go together!

If you do not have complete information on National Library Week write to: National Library Week, 24 West 40th Street, New York 18, N.Y.

January 1958 Junior Literary Guild selections:

For boys and girls 5 and 6 years old
LET'S READ A STORY selected by Sidonie Matsner Gruenberg
Garden City Books, \$2.95

For boys and girls 7 and 8 years old
MOUSE HOUSE by Rumer Godden
Viking Press, \$2.75

For boys and girls 9, 10, and 11 years old
RUSTY'S SPACE SHIP by Evelyn Sibley Lampman
Doubleday, \$2.95

For girls 12 to 16 years old
THE BOUND GIRL by Nan Denker Farrar, Straus & Cudahy, \$2.75

For boys 12 to 16 years old
HIS KINGDOM FOR A HORSE by Wyatt Blassingame
Franklin Watts, \$2.95

The Educational Scene

Edited by WILLIAM A. JENKINS¹



William A. Jenkins

Minneapolis, 1957

We go to press just after having returned from the NCTE Convention in Minneapolis. Two thousand strong and more the Council members turned out for the Convention, a good percentage of the membership, indeed. But it was not just their attendance which impressed. It was their belief in their profession, their loyalty to it, their earnest efforts to improve it.

From the opening of the Board of Directors meeting on Thursday morning, to the adjournment of the convention on Saturday afternoon, this business of making men more literate, more alive, more appreciative and understanding of other men's thoughts and language patterns was pursued by the Council members in convention assembled. Their quarry is, as all of you well know, elusive, ephemeral, nebulous. Who can say precisely what makes an English teacher a good English teacher? Who can mediate between the formal grammarians and the structural linguists? And who knows just when literature will challenge the minds and quicken the spirits of our students?

Some of us do know and we do share our successes and hopes in this lampooned-admired, scorned-sought after, underpaid-rewarding business of teaching English. Those who knew shared their thoughts in Minneapolis, and those seeking solutions to puzzles found many of them. Even those tired in spirit were revived by the convention. For these reasons the 1957 NCTE meeting in Minneapolis can be called a success.

There are the tangibles, too, for those who feel that all of this was only intellectual scarification and spiritual leavening. A permanent headquarters for NCTE with adequate business

facilities was decided upon. The generous offer of the University of Illinois to assist us in getting a home for the Council was accepted. An impressive column of statistics was not, but could have been, paraded before the members: a group of more than 40,000 members, soon to be 50,000; the nucleus of NCTE Tomorrow in 4,000 plus junior affiliates; an annual budget for the Council of \$300,000. And so on.

In matters of the spirit, some members were troubled. Is it enough for the Council to reaffirm a position taken more than a decade ago rather than change with the changing times, they asked. The mind and spirit of man the solitary creature changes with jet-super-sonic-sputnik speed. The mind of man the social dependent moves not so fast. The barnacles and rust which accumulate over the years on mind and spirit retard his progress.

For this reason he retains his position on the teaching of grammar. He does not incorporate new research findings on the teaching of reading into what he does in the classroom. He views educational television as a passing fancy. He refuses to see that his world is made up of all of his fellow men. Sometimes he views this wide, wide world through narrowed slits, even when galactic vision is the order of the day.

We have not said that man is wrong for doing this. In Minneapolis we English teachers were assembled as men-dependent. Sharing and exchanging were our necessities. These matters of the spirit—perhaps they belong only to man solitary, man the dreamer, not to man concerned with the practical matter of teaching English. Perhaps man's dependency only

¹University of Wisconsin—Milwaukee

cultivates his consciousness and conscience. We left Minneapolis asking ourselves this question: "Who plants the seeds?"

And so, on to Pittsburgh in 1958.

* * * * *

Miss Helen F. Olson, the Council's new second vice president asks your help. Miss Olson will be in charge of the NCTE Convention program in Pittsburgh next year. She would like as many suggestions for the program as possible to come from the membership. Please send her topics and activities you would like to see on the program. Wherever possible send names and addresses of speakers. If you feel that there have not been the proper emphases in the past, let her know. Send your suggestions to Miss Helen F. Olson, Seattle Public Schools, Seattle, Washington.

New filmstrips

The Panama Canal (EFL 18) and *Lincoln and Douglas* (EFL 15) are two new filmstrips from Enrichment Teaching Materials, 246 Fifth Avenue, New York 1. Both are adaptations of Landmark Books: *The Panama Canal* by Bob Considine and *Lincoln and Douglas* by Regina Z. Kelly (Random House).

Each strip is about 45 frames in length, authentic drawings in color, with clear, complete captions. Highlights of the historical event are shown, as well as subsequent developments. For example, in *The Panama Canal*, the dream of a passage between the two oceans, the problems of building the Panama Railroad, the French efforts and failure, the American efforts, the problems of medicine, and the work of Dr. Gorgas, along with the American success are included. The strip then takes up the problems of maintaining and protecting the canal.

Lincoln and Douglas follows a similar pattern. Beginning with the 1858 senatorial campaign, we see events leading up to and following the rise of both men in politics. Their political and personal differences are shown clearly and Lincoln's assumption of the presidency, the question of slavery, and the

imminent civil war are given their proper emphases. History is enlivened by the flashback technique.

The usability of the strips is the teacher's chief concern. Here Enrichment Materials succeeds very well, too. *Leads to Looking* accompanies each filmstrip. In it the story is given in brief; before, during, and after the showing hints are given the teacher; and a series of things to do, things to find out, and thought questions are provided. All of this ties in neatly with the Landmark Book on the subject and the Enrichment Record, dramatizing the event. We mentioned the recordings in an earlier issue. However, at that time we overlooked mentioning *Leads to Listening* (\$.65 each) which make the recordings even more usable.

All in all these new filmstrips are very good. They were produced by David J. Goodman. They may be purchased singly for \$6.50 or in a set for \$35. Others in this set are *Pere Marquette*, *Sam Houston*, *The Pony Express*, and *The Wright Brothers*. Write to Enrichment Materials, 246 Fifth Avenue, New York 1.

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This month the Weston Woods Studios will release their first series of eight filmstrips based on outstanding children's Books. The complete text, in a picture-cued booklet, accompanies each filmstrip, which contains all of the original illustrations from the books.

Included in the series are *Millions of Cats* by Wanda Gag (Coward-McCann), *Hercules* by Hardie Gramatky (Putnam), *The Story About Ping* by Flack and Wiese, *Stone Soup* by Marcia Brown (Scribner), *Georgie* by Robert Bright (Doubleday), *Make Way for Ducklings* by Robert McCloskey (Viking), *Mike Mulligan and His Steamshovel* by Virginia Burton (Houghton Mifflin), and *The Red Carpet* by Rex Parkin (Macmillan).

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Indians of the Plains. Six strips in color.

Young America Films, Inc., 18 East 41st Street, New York 17. \$30 per set; \$6 each.

These strips show how life on the Great Plains was centered around the buffalo. They show how tribes followed buffalo herds, erected tepees, and planted their crops. For the middle grades.

* * * * *

Fun on Wheels. Four strips in color, with two accompanying records. Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago 14. \$27.50 per set; \$6 each. \$3 for each record.

Switch engine, taxi, fire truck, and auto provide an opportunity to young folk to see the world. Based on the Rand-McNally Elf Books, these strips will appeal to kindergarten and primary-graders. The records add the dimension of sound.

* * * * *

Hans Christian Anderson Series. Four filmstrips in color: *The Little Mermaid*, *The Tinder Box*, *Hans Clodhopper*, and *The Shepherdess and the Chimneysweep*. These are unusual strips in that they present the story first in text frames and then in a series of pictures. The pictures themselves are unusual in that they are constructed from pieces of cloth. The story is to be read aloud using the text. The picture frames are then shown, and the students are to re-tell the story. The quality of the pictures is uneven. For the middle grades.

Books for teacher

Children and Books by May Hill Arbuthnot. Chicago: Scott, Foresman and Company, 1957. 684 pp. \$6.

This book is the long-awaited revision of Mrs. Arbuthnot's classic-in-the-field which first came out ten years ago. The overall pattern of the book is the same as in the earlier edition, with one new chapter added, Chapter 2, "The Adult and the Child's Books." Every chapter has been thoroughly reworked, with many new titles and authors being added. In these additions, emphasis is placed on new, bold

creators of the last ten years.

The strength of this volume—and of its predecessor—lies not in its being a handy reference to current children's books. Many standard library references serve adequately in that capacity. Rather, its strength lies in its being both an intensive analysis of children's authors and of types of children's literature and representative pieces. At the same time the volume gives an excellent picture of the overall children's field. This latter undertaking is monumental, but Mrs. Arbuthnot succeeds in all that she attempts.

What she does not attempt detracts from the book—and every other general discussion of children's literature which is in print. Illustrations of children's books, from which much of the worth of a sizeable portion of the books available derive their worth, are treated only in six pages. Certainly they deserve more discussion than that. Yet the volume is profusely lightened and brightened with numerous black and white illustrative pictures from the works, usually along with the discussion of the work. In the author's defense it should be said that other books on the subject treat illustrations less adequately.

All of this is minor criticism, however. It takes only the reading of a few pages to realize that Mrs. Arbuthnot knows literature and loves children. Even more, she loves to see them reading the best of the sea of print that is theirs for the taking. She revels in poetry and teachers cannot help being infected with her enthusiasm. She accords old books a strong place in the reading diet of today's child, and in the new she finds much that is good, rich and everlasting. In most instances methods of teaching children's literature are relegated to their proper minor position in this discussion of *literature*. The emphasis is on the works: what they contain, what they are worth, and what joys children will find in them. This volume is good reading. It is practically indispensable for people who work with children.

Reading in Action, edited by Nancy Larrick. New York: Scholastic Magazines, 33 West 42nd Street, New York 36, 1957. 176 pp. \$2.

Volume 2 of the International Reading Association Conference Proceedings contains short discussions by almost every person important in the teaching of reading today: Larrick, Bond, Frank, Arbuthnot, McKim, Durrell, Gates, Betts, Gates, and so on. Besides this, almost every problem at every level is discussed: interests, skills, remedial work, research, and diagnosis, to cite a few. The result is a volume that is crammed with ideas and findings on the teaching of that area in the curriculum about which teachers are most self-conscious.

As a book for refreshing one's ideas on the subject and bringing them up-to-date, it is good. The discussants do not hold views that always agree with each other—a healthy condition—and they reach out to touch many related areas: listening, television, work with the gifted and retarded, storytelling, and so on. The volume represents one of the better conference reports on the subject.

Remedial Reading by Maurice D. and Jeanne A. Woolf. New York: McGraw-Hill Book Company, 1957. 424 pp. \$5.75.

A text which clearly and concisely presents the aims, problems, evaluative processes and techniques for working remedially with children is always welcomed by the elementary school teacher. Most of what is presented here is readily applicable to her work. The sections on applying psychological concepts to the reading program; tests in diagnosis and sectioning; methods, materials, and organization; group procedures; counseling the retarded reader; and evaluating developmental reading are of this type. The sections on projective techniques and in-service education apply mainly to those specializing in this type of work.

For those who are teaching the teaching of reading, a wealth of discussion topics, activi-

ties and bibliographical entries are given. For all, the text is made very readable by the numerous case histories, faculty experiences, and other illustrative material.

Council for the gifted

Formation of the National Council for the Gifted to sponsor and undertake programs of research and advisory work in the education of the gifted has been announced by George Douglas Hofe, president of the new organization's board of trustees.

The primary objective of the National Council, according to the initial statement drafted by the group's Advisory Board, is "to work with school systems at all levels (pre-school, elementary, secondary, and college), and to work with colleges in the development of programs for children who have unusual ability in specific areas of work and who in consequence need to be helped beyond the limits of the present program."

For the purposes of the work of the National Council the term "gifted" has been defined by the educational experts of the advisory board to include "those persons with high intelligence who, in addition, possess the potential for unusual performance in any creative or socially useful area of human concern."

The National Council hopes to encourage business concerns, industries and the professions to cooperate with schools in the development of educational activities, including school or outside experiences, for the development and training of children of high potential. It also plans to provide schools, business, industries and the professions or any lay group with help in developing the post-school opportunities of the gifted.

The Council is setting up a central office at 700 Prospect Avenue, West Orange, New Jersey, as a clearing house for the collection and dissemination of materials and information, and to provide consultant service on the education of the gifted. As the Council's program develops it plans to arrange conferences

on a regional or national level featuring outstanding leaders in the field of the education of the gifted.

Dr. Abel A. Hansen, general secretary, has pointed out that the development of programs for the gifted is receiving increased attention by educational institutions, businesses, industries and the professions. One of the most important problems facing American education, Dr. Hansen emphasized, is "the conservation of brains and ability."

Dr. Cyril W. Woolcock, Principal of the Hunter College High School, issued the following statement on the new organization. "The National Council for the Gifted enters the American scene at a particularly important moment. The great need to do more for the talented and intellectually able young people in this country is now, at last, generally recognized by most Americans. With Russia's "Sputnik" now encircling us and the earth, we must do everything humanly possible to do better than the Russians or we shall surely fail as a free people.

"The National Council for the Gifted offers a helping hand to schools in particular, and to all other groups as well, to identify gifted pupils early and develop to the full educational and related programs for their maximum development as individuals and socially responsible persons. The time is right, the need very great to do this."

Speech conference

The Sixteenth Annual Conference of the New York State Speech Association will be held at the Onondaga Hotel, Syracuse, New York, on March 14 and 15. Miss Frances M. Brown of the Kingsford Park School, Oswego, is President-elect of the Association, and J. Edward McEvoy, School of Speech and Dramatic Art, Syracuse University, is general conference chairman.

New Picture Parade Films

Lenil (Viking Press) is Robert McClos-

key's autobiographical picture book about how he learned to play the harmonica. For the iconographic motion picture version of the book, released by Weston Woods Studios in the Picture Book Parade series, McCloskey himself plays the harmonica. Mr. McCloskey has colored his original drawings to make the film available in color as well as in black and white.

Also recently released by Weston Woods is *The Camel Who Took a Walk* by Jack Tworck (Dutton), with illustrations by Roger Duvoisin, making a total of fourteen titles currently available in the Picture Book Parade Series.

Children's Book Club

Just a note about the *Weekly Reader* Children's Book Club selections which we received in December. *Secrets of Life* by Walt Disney (Simon and Schuster), possibly the most beautifully done of the True-Life Adventure Series, is the bonus selection. Fourth through seventh graders will find the sections on soil, bees, ants, seeds, and so on, fascinating reading. Teachers will find it excellent source material for science classes.

Follow My Leader by James B. Garfield (Viking) is a very real story of a boy who loses his sight and a beautiful German shepherd, Leader, who became his eyes. Hammond's World Infograph is also a bonus for new members (last year's U.S. Infograph was a delight for thousands of children).

Unfortunately, inflation has taken its toll on the *Weekly Reader* Children's Book Club. Membership—six books per year, including the bonus selection—now costs \$6, still a good buy. Write to the Club at Education Center, Columbus 16, Ohio.

Creative playthings

A review service for toys is offered by Patrick Carr, a teacher in the Villa Grove, Illinois, schools and staff writer for several Illinois newspapers. Mr. Carr's activities offer

a unique service to parents and teachers. We suggest that anyone interested in his work write to him in care of the Villa Grove News, Villa Grove, Illinois.

Conquest

"Conquest," CBS Television's unusual Public Affairs series of ten full-hour dramatic reports on the world of science which premiered on Sunday, December 1, 6:00-7:00 CST, added to American scientific understanding by offering modern science's most outstanding advances in a factual and entertaining manner as formulated by the scientists themselves.

The chief aim of "Conquest" is to bring the story behind today's scientific headlines to the public in an understandable, accurate presentation, with particular emphasis on the men and women behind the scenes whose patient search for scientific perfection has led them to direct success in their respective fields. Newsman Eric Sevareid, "Conquest's" host, heads up a team of CBS reporters who bring these significant advances to the attention of the young and old, the layman and scientist, alike.

The television audience is given the full facts on science's progress as "Conquest's" reporters, on the spot in the field, capture the moments when previously insurmountable scientific barriers surrender to the brilliance of modern research. Each presentation of "Conquest" (there will be four "Conquest" programs between December and June) will cover the timely and important stories relating to science today, including glimpses of work being done on problems almost unknown to the general public.

"Conquest," a CBS Public Affairs series, is being produced in cooperation with the American Association for the Advancement of Science and the National Academy of Science. The series is under the supervision of Irving Götlin, CBS Director of Public Affairs, and is being produced by Michael Sklar.

Carnival of Books

January-March, 1958

(Dates given are for WMAQ Chicago broadcast on Sundays, 7:45 A.M. Check the local station in your area for day and time of broadcast).

JANUARY

January 5

DIPPER OF COPPER CREEK

by John and Jean George of New York
published by E. P. Dutton

January 12

FLIGHT OF THE WILDLING

by Marguerite Vance of New York
published by E. P. Dutton

January 19

TRAPPERS OF THE WEST

by Fred Reinfeld of East Meadow, N.Y.
published by Thomas Y. Crowell

January 26

THIS DEAR BOUGHT LAND

by Jean Lee Latham of Miami, Florida
published by Harper & Bros.

FEBRUARY

February 2

TOTO'S TRIUMPH

by Claire Huchet Bishop of New York
by Claire Huchet Bishop of New York
published by Viking Press

February 9

EDDIE MAKES MUSIC

by Carolyn Haywood of Philadelphia
published by William Morrow & Company

February 16

MAN AGAINST THE UNKNOWN

by Joseph B. Icenhower, Capt. USN, of Philadelphia
published by John C. Winston

February 23

THE HONEST DOLLAR

by Dorothy Simpson of Pleasant Point, Maine
published by J. B. Lippincott Company

MARCH

March 2

THE PINTO DEER

by Keith Robertson of Hopewell, N.J.

published by Viking Press

March 9

YOUNG INCA PRINCE

by Alida Malkus of New York

published by Alfred A. Knopf

March 16

WILD GEESE FLYING

by Cornelia Meigs of Havre de Grace, Md.

published by The Macmillan Company

March 23

MRS. WAPPINGER'S SECRET

by Florence Hightower of Auburndale, Mass.

published by Houghton Mifflin

March 30

KNIGHT'S CASTLE

by Edward Eager of New Cannan, Conn.

published by Harcourt Brace

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MARGARET MARY CLARK reviews books of science, social studies, and biography. Miss Clark is head of the Lewis Carroll Room, Cleveland Public Library, and a member of the committee for ADVENTURING WITH BOOKS (National Council of Teachers of English, 1956).

More Picture-Stories

Ciri-Biri-Bin. Written and illustrated by Mel Silverman. World, 1957, \$2.50. (4-8).

Here is a newcomer to the field of children's books, with talent and originality both as a writer and an artist. It is a gay pleasant tale of Mario who loved to sing whether he had an audience or not. But he cherished one tremendous wish. He wanted to sing at the Feast of San Gennaro. That was nonsense, everyone told him, but Mario kept on singing "Ciri-biri-bin" just in case. At last came the wonderful night of San Gennaro and Mario surprised even his own family. "Ciri-biri-bin" everyone sang happily on the way home. As for Mario, now he had a new and bigger wish, and that, of course, is the way life should go. Bright primary colors, lots of action, and brilliant street scenes make this book as gay as Mario's "Ciri-biri-bin."

A

Tim All Alone. Written and illustrated by Edward Ardizzone. Oxford, 1957. \$2.75. (6-10).

Everyone of the six Tim stories has delighted children, so it is good to report that this last one, *Tim All Alone*, has won the Kate

Greenaway Award, the English equivalent of our Caldecott Medal. This is one of the best of the series and Mr. Ardizzone's spirited illustrations are downright glorious. They make the most hardened land-lubbers long for the sea. The heart of the story

is in the cover picture showing poor Tim and the ship's cat, shipwrecked and all alone on a fragile raft, with a ferocious wave about to break over their heads. It is a stout tale as usual. Tim has become separated from his parents, but since the whole family loves the sea he sets off in search of them as cabin boy on a small vessel that stops at all the port towns. His adventures have considerable variety, shipwreck is only one. He is nearly put in a children's home,



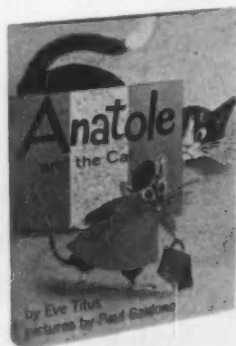
Margaret Mary Clark

he is nearly detained permanently by a kind old lady, but his perseverance is rewarded at last. Tim and the ship's cat find the family. There is a forth-rightness about these tales that is utterly convincing and Tim is ACHIEVEMENT personified.

A

Anatole and the Cat. By Eve Titus. Illustrated by Paul Galdone. Whittlesey, 1957. \$2.25. (4-8)

Anatole, the skilled cheese-tasting mouse of Paris, has returned to new and sinister adventures. M. Duval of the Duval Fromagerie, has a pet cat which occasionally sneaks into the cheese factory at night and scares Anatole and his assistant, Gaston, so completely out of their



wits that they mislabel cheeses and write such appalling advice as, "needs melted chocolate" or "wrap in banana peel." This wrecks the cheeses and their reputations. "But" says the indomitable Anatole, "if a man may build a mouse-trap, then a mouse may build a cat-trap" which he does with superlative results. A slight tale but what a character! Anatole, the cheese taster, lives an admirable home life with his spouse and six charming children, but once embarked on his professional career he is the jaunty boulevardier of the Left Bank, complete with beret and brief case. With the end papers in the red, white, and blue of the French flag, a French word here and there, the whole book is as Gallic as the Fromagerie and quite as spicy.

A

Sparkle and Spin. By Ann Rand. Illustrated by Paul Rand. Harcourt, 1957. \$2.95. (4-8).

The first book of this talented husband and wife, *I Know of Lot of Things*, was chosen one of the ten best illustrated books of 1956. *Sparkle and Spin* is even more delightful both in its gay text and highly decorative illustrations. It is all about words. "Some words are gay and bright/and full of light/like tinsel and silver/and sparkle and spin." The cadenced and



Sparkle and Spin

sometimes rhymed text illustrates the different uses people make of words and a few of the qualities of words as small children encounter them. For instance, "that rumbling rolling roar of thunder" that sounds just what it is. The pictures are often more decorative than illustrative which is as it should be with such a text. This is a rare book to train young ears to the gaiety of words and young eyes to the beauty of color and design.

A

Sleepyhead. By William Lipkind. Illustrated by Nicholas Mordvinoff. Harcourt, 1957. \$3.00. (5-8).

Here is another rhymed story, one of the most joyous of the season. Why was "Sleepyhead" called by that name when he was always first out of bed, first to reach the swimming hole and first to climb the big tree? Ted, Goofy, Jerry the Jinx, and Ray were pretty good at games but Sleepyhead was the leader. All day long boys and dogs played happily together, and not until they have all gone home does the reader find out how Sleepyhead got his name. Wild helter, skelter sketches add amusing details to the robust story of a good day's play.

*Sleepyhead*

The picture of boys and dogs, homeward bound, is lovely in color and design and oddly suggestive of Blake's "echoing green," deserted at last, only birds and rabbits left. A

Fly High Fly Low. Written and illustrated by Don Freeman. Viking, 1957. \$3.00. (5-8).

This is one of Mr. Freeman's most ambitious and beautiful books. It is a book of soaring bridges and skyscrapers, wide expanses of water and sky, rolling fog and steep streets, in short, San Francisco. It is enough to lift the spirits just to look at these pictures. But two pigeons found life in the big city most upsetting. They had built a safe, cozy nest in the letter B of an

*Fly High, Fly Low*

electric sign. Now men were tearing down that sign and it looked as if B were going with the rest. How those pigeons, nest and all, survived that major catastrophe, involves people, places and the long, long arm of coincidence. This beautiful book is a satisfying story and a pictorial tribute to the enchantments of San Francisco. A

The Butterflies Come. Written and illustrated by Leo Politi. Scribner's, 1957. \$2.75. (5-9).

For anyone who has ever witnessed the migration of monarch butterflies, when they come in orange waves and turn a green tree into a cloud of golden flowers, this book will

*The Butterflies Come*

be a poignant reminder. They come, it seems, to certain trees of the Monterey peninsula each year. To welcome them, Mr. Politi has provided two charming children, Stephen and Lucia, who make friends with all the woodland creatures and look forward to the coming of the butterflies with special delight. "Butterfly trees" they call their resting place. The story is slight, the pictures lovely, and the facts about the butterfly migration true and remarkable. A

A Notable Story of the Civil War Rifles for Waie. By Harold Keith. Crowell, 1957. \$3.75. (12--).

Not since *Johnny Tremain* have young people been offered as distinguished a book of historical fiction as this one. It deals with a

little known portion of the Civil War, the campaigns through Kansas and Oklahoma, and the part played by the powerful Indian Nations, Cherokee and Choctaw, on both sides of the conflict. The hero is a Kansas farm boy fanatically devoted to the Union side but bearing the remarkable name—Jefferson Davis Bussey. That name and Jeff's own stubborn forthrightness, got him into immediate trouble with a brutal officer, Captain Clardy. In addition to endless marches, constant hunger, weariness and dirt, Jeff suffered also the persecutions of this officer. When the men weren't cursing him privately, there was one name on every tongue—Stand Watie (long a), Cherokee Indian, Rebel leader and scourge of the union armies in those parts. To Jeff's astonishment he was chosen for the dangerous mission of going behind the Rebel lines to find out from what source Watie was receiving the latest model in rifles, supposedly Union equipment. Jeff was promptly captured, but a plausible story and his astonishing name carried conviction. Jefferson Davis Bussey became a part of Watie's Cherokee, Rebel regiment. Jeff was not wholly trusted but he was well liked. He was a favorite of the grotesque old cook, Heifer, hungry for his own son. In sickness Jeff was cared for by a Southern family. He fell in love with beautiful Rebel Lucy, part Cherokee, and finally, Jeff found himself the unwilling admirer of that gentle, ruthless old Indian, Stand Watie himself. It was fourteen months before Jeff discovered the Union traitor who was selling rifles to Watie. The conclusion is a desperate man-hunt with Jeff as the quarry and made more poignant because he was heart broken to go back on those people, so kind to him and so like his own folks.

This story is based on sound historical research. The name Stand Watie is still an important one in Oklahoma. The incidental love story is left pretty much up in the air. It is the gallery of men and boys, the everyday details of army hardships, heroics and tragedies, and the excellent writing of it all that make the

book a notable achievement. Boys who read it may as well prepare to share it with their fathers because the age appeal of this book is unlimited. A

"Down the Rushy Glen"

The Forest of the Railway. Written and illustrated by Denys Watkins-Pitchford. Dodd, Mead, 1957. \$. (8-12).

To see the jacket or the frontispiece of this book is to start reading it at once. The gnomes at their railway station, waiting for the Boland Belle, 7:45, is in the best tradition of Arthur Rackham's wee men, which is to say irresistible. If the story lacks the haunting mystery of *The Little Gray Men*, it has stirring action, battles



The Forest of the Railway

galore, a secret weapon and even a mysterious ally. This is war to the death between the industrious inventive gnomes and the dirty, mischievous leprechauns. No Irish fairies these! They have no pot of gold nor any other redeeming characteristic. Hal o' the Hob is the fine honorable king of the gnomes. His son Lobgob is the inventor, Bumbletummy the Station Master, Lock 'em Up Loopy the gaoler and Sneezlerod, no good at arithmetic but a hero in the end. The villainous Shera Beg, Leprechaun leader, almost annihilates the gnomes in a sneak attack, but eventually the gnomes triumph and Lobgob, the inventor of the famous railroad is, we understand, thinking of Deisels to replace steam.

This is a rousing story of virtue and skulduggery, with the ever-needed warning that virtue needs to use its wits. Best of all the story

is beautifully told with such a feeling for "the wonder of the world . . . the shapes of things, their colours, lights and shades," that the reader feels chill winter in his bones, or heady spring on the way or summer carrying its sweetness into autumnal days. And that railroad, the Bolland Belle, is something to remember.

A

Bed-Knob and Broomstick. By Mary Norton. Illustrated by Erik Blagvad. Harcourt, 1957. \$3.00. (8-12).

Now that Mary Norton has captured the hearts of American children with *The Borrowers* they will welcome her two earlier books brought together under this combined title. With none of the poignancy of the ad-



Bed-Knob and Broomstick

ventures of the Clock family, these are nevertheless, delightful stories of magic and mortals, caught in situations only dreams could account for. The three children—Carey the girl, Charles the older brother and small, stubborn Paul, were an enterprising trio or they would never have discovered that proper Miss Price was studying to be a witch. To keep them from telling on her, she had to let them in on a little magic power for themselves. Then things started. Their first experiment landed them in their bed and night clothes, right smack in front of the Police Station. The second carried them to a cannibal island and almost into the cannibal soup. These are both hilarious adventures. But their journey back into the 17th century was the adventure that ended all adventures. It carried away their darling Miss Price forever,

bed-knob, broomstick and all. And it left the children stranded forever in the world of reality, with not a breath of magic anywhere. The writing is spellbinding, the illustrations are perfect and this is bound to be another twice-read tale.

A

Biography

Juan Ponce de León. By Nina Brown Baker. Illustrated by Robert Doremus. Alfred A. Knopf, 1957. \$2.50. (9-12).

The last of a noble Spanish family, young Juan Ponce de León, aided by a kindly foster father, became famous as a warrior, explorer, and governor. A more humane man than many of his fellow adventurers, his loss was tragic when attacked by Indians while attempting to colonize Florida. The author gives a fine picture of De León and his times and devotes several pages to evidence for and against the disputed Fountain of Youth legend. The biography is based on an extensive list of sources, and well illustrated with action-filled black-and-white drawings. Well indexed.

C

God's Troubadour. By Sophie Jewett. Illustrated with paintings by Giotto. Thomas Y. Crowell, 1957, \$2.75. (9-13).

Since Sophie Jewett's beautiful biography of Saint Francis of Assisi appeared nearly fifty years ago, it has become one of the best loved versions for children. In this new third edition, the frescoes which Giotto painted depicting Saint Francis' life have been photographically reproduced to illustrate the text, and they recreate with unusual charm the atmosphere and times in which Saint Francis lived.

C

Benjamin Franklin. By Clara Ingram Judson. Illustrated by Robert Frankenberg. Follett, 1957. \$3.45. (11-14).

Franklin's incredible versatility is skillfully brought out in this well written biography of one of America's greatest citizens and scientists. The author successfully portrays Franklin in relation to the stirring times in which he lived and makes him come alive as an individual.

His family feeling and intense love of books are personal characteristics which are particularly well brought out. A valuable list of "Benjamin Franklin's Discoveries, Inventions and Innova-



Benjamin Franklin

tions" is appended to the book. Generously illustrated and attractive in format, this is a welcome addition to juvenile biographies of Franklin, and to Mrs. Judson's growing number of lives of great American statesmen. C

Men of Medicine. By Katherine B. Shippen. Illustrated by Anthony Ravielli. Viking, 1957, \$3.50. (11-16).



Men of Medicine

Highlights in the history of medicine and the men who contributed to them cover a period of five thousand years, from the ancient physician-priest of Sumeria casting his spells to the discoverers of the present day "mycins." Great men of the past and present, Hippocrates, Paré, Vesalius, Harvey, Jenner, Pasteur, Morton, Trudeau, Reed, Fleming, Florey and many many more are described in relation to their great contributions to man's physical well-being.

Anthony Ravielli, whose striking line drawings illustrated the author's earlier *Men, Microscopes and Living Things* contributes the same fine craftsmanship to this outstanding book.

C

John Barry, Father of the Navy, by Leonard Wibberley. Farrar, Straus and Cudahy, 1957. (11-15). \$2.75.

Writing in his usual vigorous and entertain-



ing style, Leonard Wibberley, in his biography of the father of the American Navy, adds valuable background material to the naval history of the Revolutionary War and the years shortly afterward. Fighting heroically against the British blockade of American ports and aiding Washington in moving troops and foraging supplies when American shipping was finally paralyzed by the blockade, Barry emerges as one of the great figures of the Revolution.

C

The Little Marquise, by Hazel Wilson. Illustrated by Paul A. Sagsoorian. Alfred Knopf, 1957. \$3.00. (12-16).

One of the finest biographies of the year is the story of Adrienne, the wife of General Lafayette, during a period marked by two revolutions. Though this is essentially Adrienne's story it is inextricably interwoven with that of her husband whose democratic ideals led him to fight for the American cause and, upon returning to his beloved France, to work for the rights of the French people. Lafayette did not anticipate the bloody revolution in which both he



The Little Marquise: Madame Lafayette

and Adrienne were so cruelly penalized. There is a wealth of historical background in this biography, but the author never loses perspective that it is essentially the story of Madame Lafayette. It reveals her as a gallant woman, sharing her husband's ideals, voluntarily enduring his harsh Austrian imprisonment, and finally effecting his return to France. Based on an impressive bibliography of sources.

C

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